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Tax Bill For Returns Wins House Group OK

By MILDRED HALL

WASHINGTON—The House Ways & Means Committee has approved a tax relief bill which would allow record manufacturers and distributors to include in their year's tax the deductions for returns of product coming back from retailers for a

4½-month period after the end of the tax year (Billboard, Sept. 11, 1976).

There are some hurdles to be cleared before the full benefits will begin to flow, and a fairer match between returns and sales will be achieved in the industry tax picture.

But Joe Cohen, NARM executive vice president, believes the measure could mean as much as \$1 million annually in tax savings to industry members, once the bill takes effect.

Committee spokesmen do not expect final action on the bill before

(Continued on page 88)

High Court Hears Nixon Tape Case

By ROBERT ROTH

WASHINGTON—The U.S. Supreme Court has been asked by Warner Communications to approve the public release of tapes of conversations of former President Richard Nixon played at the Watergate coverup trial. Warners plans to release a two record set of the talks.

The Court heard arguments Tuesday (8) from attorneys representing Warner Communications and the three commercial and one public television networks that the tapes are court documents to which the public has a right of access. The U.S. Court

(Continued on page 12)

STUDIO COST UP FOR LPs

By JIM McCULLAUGH

LOS ANGELES—The average studio cost of a rock or pop album by both established and newer acts has risen dramatically.

While there are any number of variables attached to the recording process in terms of production scope, geography and length of time spent, a survey of prime music recording facilities in such top markets as Los Angeles, New York and Nashville indicates that an established or name act today usually averages \$50,000 to \$80,000 in studio costs.

Newer acts generally hover in the

(Continued on page 90)

High Sales Spawn Domestic Growth By Retail Chains

LOS ANGELES—Buoyed by the prospect of a record-shattering 1977-78 fiscal year, chain retailers document their bullish outlook with a resurgence of planned new and expanded outlets.

While some reluctance to open new outlets appeared for the first time a year ago, most chain entrepreneurs have returned to the blueprints and lease contracts at a pace that almost equals the boom years of 1974 and 1975.

It's difficult to pinpoint the exact number of outlets which will be opened in 1978. Chain record/tape executives grow more cautious. They fear tipping off competitors as to exact locations for which they have contracted. And the capital investment includes not only store locations, but backup warehousing expansion in many cases.

Rich Bullock of the Odyssey Records five-state chain, who is opening a store a week through the holidays

(Continued on page 88)

More Audio Cos. Use Artist Plugs

By STEPHEN TRAIMAN

NEW YORK—More audio companies are putting more dollars behind more artists in identifying top musicians with their various product lines before the public.

Seeking to emulate the success of Ella Fitzgerald for Memorex blank tape are such recent "signings" as Barry Manilow and JVC home entertainment products, B.B. King and Technics by Panasonic speakers, Ray Charles and Scotch recording tape, Emerson, Lake & Palmer and Dave Mason with Craig car stereo.

Multimedia campaigns in six figures and above are either underway or in the works, and most will utilize a combination of radio, television, newspapers, trade and consumer

(Continued on page 71)

Campus Radio Holds U.S. Punk Key

By HOWARD MANDEL

CHICAGO—A key role in fostering U.S. acceptance of punk rock music was assigned to college radio broadcasters attending the eighth annual Loyola National Radio Conference here Nov. 4-6.

The role will be theirs, some 800 students from 30 states learned, because the professional broadcasters who addressed them at the confer-

ence have adopted a wait-and-see attitude about programming punk.

Representatives from about 25 record companies were also in attendance, and they, too, impressed the college radio people with the difficulty of fitting new artists into tight commercial radio formats.

If the delegates needed any more

(Continued on page 37)

Nashville Labels Buoyant Over Gold, See Platinum

By PAT NELSON

NASHVILLE—An increasing amount of country singles and LPs are going gold, putting Nashville label leaders in a positive frame of mind regarding future gold and platinum disks—previously a rarity in the country community.

Reasons cited for the upsurge are the broadened base of country music's appeal, the evolution of production and style and its consequent appeal to younger demographics, intensified marketing approaches, the stocking of more country and cross-over product by large retail outlets and "across the board" acceptance by more radio formats.

Labels which have gotten a taste of strong album and single sales

(Continued on page 42)

Classical Meets Rock At L.A. Bowl Concert

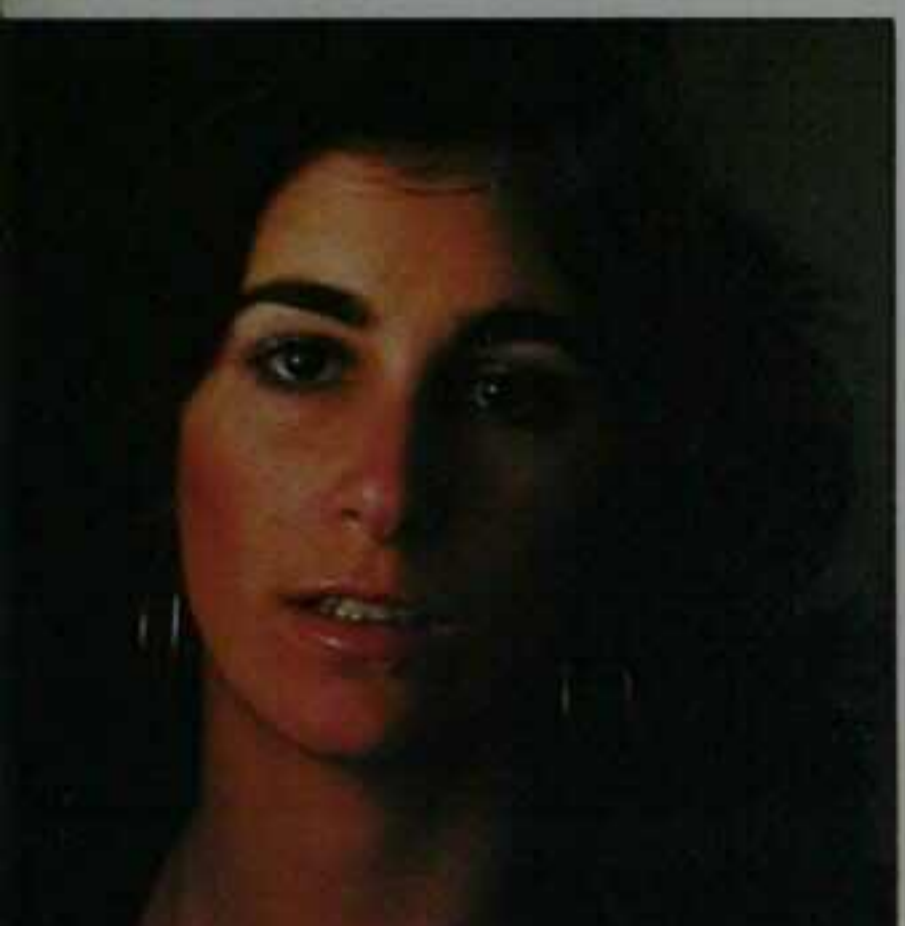
By JEAN WILLIAMS

LOS ANGELES—Classical meets rock when the Los Angeles Philharmonic Orchestra with Zubin Mehta conducting performs a concert complete with laser light shows and special p.a. systems.

The show, believed to be the first of its kind, is being promoted by Wolf/Rissmiller, one of the city's leading rock concert promotion firms, at the 17,600-seat Hollywood Bowl on Sunday (20).

The theme of the show called "Music From Outer Space" will fea-

(Continued on page 56)



Karla Bonoff is a favorite of radio programmers. The majority of album-oriented stations are playing her debut album. They know that Karla Bonoff's voice is the instrument her songs were written for "Karla Bonoff." Columbia Records and Tapes. Produced by Kenny Edwards. PC 34672. Norman Epstein Management. (Advertisement)



ONCE UPON A TIME... a fairy tale come true. Donna Summer's first two-record treasure, shipped gold. ONCE UPON A TIME... another happily ever after from Casablanca Records and Filmworks. (Advertisement)

(Advertisement)

RICK WAKEMAN'S "CRIMINAL RECORD"

ON A&M RECORDS & TAPES

Report Negates Radio Anti-Royalty Argument

C'right Plan Probed For Fee Impact

By MILDRED HALL

WASHINGTON—A strongly documented study of economic impact of a performance royalty for recordings, made for the Copyright Office, has demolished radio broadcaster claims that many stations would go into the red, or out of business, if the copyright law is amended to provide the royalty fee on airplay of copyrighted recordings.

The Copyright Office Tuesday (8) released the 194-page bombshell analysis by the firm of Rutenberg, Friedman, Kilgallon, Gutches and Associates here.

The study makes some jolting discoveries about the probable effect (or lack of it) of record performance royalty on broadcasters and other users, record producers, recording artists and musicians.

The analysis is part of the Copyright Office's inquiry into record royalty, ordered by Congress, to be ready early in January. Comments on the study are due Dec. 1, replies by Dec. 12, 1977.

The Rutenberg estimates are based on the annual blanket license fees for users proposed in the record royalty bill H.R. 6063 by Rep. George Danielson (D-Calif.). The fee would be \$250 a year for smaller radio stations, \$750 for larger, and 1% of net advertising receipts for stations making over \$200,000 a year (Billboard, June 18, 1977).

The analysis riddles the current broadcaster argument that the extra (and they say exorbitant) performance royalty for recordings will be an incentive to payola.

The study shows that additional revenue for individual record companies will be "slight but favorable." An estimate for 1973 sets hypothetical record royalty at about one-half (Continued on page 110)

Radio's Passive Research Breaks 2 More Hot 100s

By PAUL GREIN

LOS ANGELES—Passive research, the process whereby radio stations seek to ascertain the music preferences of listeners who don't normally buy records or phone in requests, has resulted in two more singles being added to the Hot 100 since Judy Collins' "Send In The Clowns" kicked off the trend (Billboard, Oct. 1, 1977).

Collins' Elektra record is now a starred 21, easily beating the number 36 peak it met in its initial release in 1975. And Van Morrison's "Moon Dance," the title track to his 1970 WB debut album, enters the chart at 96. This is the first time the song has made the Hot 100.

The third hit that has entered the chart due to passive research doesn't fit this mold of quality, well-liked songs that never quite reached a mass AM singles audience.

It is Olivia Newton-John's "I Honestly Love You" on MCA, a No. 1 single in October 1974 which went on to win the Grammy and American Music Awards for record of the

(Continued on page 110)



SKIRTY PROMO—Paul McCartney holds the slate board during a filming of a promotional film in Scotland to promote Wings' upcoming single "Mull of Kintyre." Surrounding him and group members Denny Laine and wife Linda are members of Scotland's Campbeltown Pipe Band.

No. 1 Show Will Honor Goddard Lieberson

LOS ANGELES—To provide a historical perspective of the music industry, the two-hour "Billboard No. 1 Music Awards" special on NBC-TV Dec. 11 will pay tribute to the late Goddard Lieberson, president of CBS Records.

Hosting the segment devoted to Lieberson will be Leonard Bernstein. Expected at presstime to appear in the segment were Paul Simon, Johnny Cash, Rex Harrison, Marvin Hamlisch and others.

"In a sense, the tribute to Lieberson is a microcosm of what the entire show is about," says co-producer

Ken Ehrlich. "The show is being designed to represent the people as much as the music they created."

Co-producer and director Bob Henry, an Emmy-award winning director, ironically, produced the only known major television special about Lieberson—"They Said It With Music," which was aired July 4, 1977, as a two-hour CBS-TV special. But Ehrlich also worked with Lieberson on a tv show about producer John Hammond, "The World Of John Hammond," which was aired on the Public Broadcasting System.

Henry says he spent a year putting together his documentary-musical about Lieberson and he intends to devote the same care and attention to the segment for the NBC-TV "Big Event" that will feature performances by some of the world's most outstanding recording artists.

"Too often, an awards show of this kind only reflects current musical tastes," says Ehrlich, "which is maybe what those particular shows were designed to do in the first place.

"But our feeling is that the music of today is rooted in what happened in the past. We plan to relate today's music, in song, to the hits of yesterday.

"In addition to seeing the top performers of today, the audience will have its memories stimulated with the music that was popular dating back to 1947. We won't highlight every year. But, selecting information

from the record charts of Billboard, we will highlight the music of selected years, say a 1954 or a 1963."

Burt Sugarman, executive producer of the 9-11 p.m. special, has already announced the 45 recording artists and groups to make the finals, as well as the five major singles, five major pop albums, and five sound-

track albums in the finals. The winners, unknown even to Sugarman and the staff members of Billboard Magazine, are being protected by Touche Ross & Co., Los Angeles (Billboard, Nov. 12, 1977).

Kris Kristofferson and the Bee Gees are the first hosts of the show announced.

FORSAKES DIRECT BUYING

Disc Records Web Bows New Central Warehousing

By ALAN PENCHANSKY

CHICAGO—The Disc Records 33-store chain will institute central warehousing this month, ending its long-time procedure of direct buying for its stores outside greater Cleveland, its base.

The chain says central warehousing is being instituted primarily to obtain subdistributor pricing from some of its suppliers.

The two new warehouses are in Chicago and Dallas.

Raoul Acevedo, general manager, says that Disc is not abandoning its emphasis on store level purchasing decisions, but that bottom line pressures made it necessary to secure the preferred pricing.

The warehouses are expected to heavily stock only the lines which previously had withheld the lower

price from Disc. In addition, they will coordinate special buys and handle cutouts and accessories, says Acevedo.

Simultaneous with the opening of the Chicago warehouse in suburban Addison, Ill., the chain is establishing a new marketing and merchandising department there. Three new positions have been opened in the department, including two filled by former store managers Mike Nold and Colleen Kelly. The chain also has a full-time artist on the new staff.

"They will be creating the bulk of our advertising," says Acevedo. In-store promotions and display materials also will be created and coordinated from this central point, and the chain looks to a big up-grading of its merchandising muscle.

STATIONS, PROMOTERS BACK OFF

Canadian Airwaves Lack Soul

By DAVID FARRELL

TORONTO—It is a sensitive subject and record company personnel are reluctant to talk about it on the record, but it appears that black records are getting the shaft on Canadian Top 40 stations while major concert promoters are backing off from booking major black acts.

The industry at large is hesitant to term the vacuum "racism," but the 120,000-odd black community in Toronto recently took a stab at the radio establishment via Norman "Otis" Richmond, an entertainment columnist for Contrast magazine

which is read primarily by Toronto's large Caribbean community.

Richmond points out that one major market station in the metro area has backed off from playing "Float On" by the Floaters, despite going to number 2 on the Billboard Hot 100 chart.

The writer points out a number of other records that have failed to get airplay at the station and notes that acts such as Peter Frampton ("Signed, Sealed, Delivered") and Eric Clapton ("I Shot The Sheriff")

fare considerably better with cover versions of black recordings.

One former national promotion director for a major label operating here draws the distinction to "sound"—not "race"—as the vital point to be considered in assessing the situation. He points out that acts such as Johnny Nash and Johnnie Taylor fare much better in getting airplay on a national level.

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A's Seider Sees Record Year In Intl Sales Effort

By JIM McCULLAUGH

LOS ANGELES—United Artists Records international division is gearing up for the best sales year in its history, reports Harold Seider, division president.

Seider points to for the business include a more aggressive stance in the international arena, new licensees as well as beginning ventures into new territories; exploitation and reissue of catalog product; local product marketed by its two foreign subsidiaries, and the huge acceptance of the Electric Light Orchestra and the world.

The label's two subsidiaries, UA Records Ltd. of Canada and UA Records Ltd. in the United Kingdom, will have successful years, Seider points out, because of a concerted effort to develop local product as Lavender Hill Mob in Canada and the Stranglers and Dr. Feelgood in England in addition to established UA product.

"The Ventures in Japan," states Seider, "are breaking new records as a result of the efforts of our new licensee, King Records. And King has undertaken a very extensive

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Billy thinks it's time
you heard a whole new thing

"A Whole New Thing" SP 4650
A Whole New Billy Preston Album.
On A&M Records & Tapes 

Includes the single
"Wide Stride"
AM 1000
Produced by Billy Preston

Copyrighted material

In Memory Of A Cherished Friend

The passing of Joel Friedman, president of WEA and one-time West Coast editor of Billboard, saddens us all. One can only take solace in the fact that he played a major role in making the industry a better one, both from the economic and cultural points of view, and that he left this world at the peak of his career, showered with honors.

He joined Billboard in the 1950s, hired by Lee Zito who quickly recognized his talents. Paul Ackerman, then music editor, often remarked that he had never worked with a reporter of such outstanding ability. As Lew Chudd, of Imperial Records, once warned us: We would have to lose Joel to bigger things some day. And that day came when Jim Conkling, Warner's first president, telephoned and asked in his gentlemanly way whether he could pitch Joel for a job with the new company. We told him it was our honor as well as Joel's. We hated to see him go, for he was a pillar of strength as a colleague and friend.

Joel told us his years with Billboard were the best of his life up to the point when he joined Warners. But we are sure, as Warner must be, that he felt the same about them. We are all better for having known and loved him.

Complete Friedman coverage appears on pages 10, 16.



THE MAN—Ron Miller, a Jobete writer/producer, dons a gorilla costume to add atmosphere to a mini show vocalist Charlene performs at the Gramophone store in San Francisco. She sang songs from her forthcoming Prodigal LP "Songs Of Love."

CULMINATES 12-YEAR STRUGGLE

5 Tribunal Members Take Oath Of Office

By MILDRED HALL

WASHINGTON—The five members of the new and long overdue Copyright Royalty Tribunal were sworn into office here Thursday (10). Supreme Court Justice Harry Blackmun administered the oath. Tribunal chairman Tom Brennan, and fellow commissioners Larry Burg, Douglas Coulter, Clarence L. James and Frances Garcia. The Capitol Conference Room was packed to the doors with relatives, friends, well-wishers and a galaxy of those in and out of government who had played a role in the 12 year legislative struggle to achieve a revision of the 1909 Copyright Law. Rep. Robert W. Kastenmeier (D-Vt.), leader in copyright matters in the House since 1965 welcomed the new Tribunal as a major innovation that will take Congress out of the royalty rate-making business. He mentioned that the Congressmen had to persuade President Carter that this is not just another bureau or even merely "desirable"

bureau or commission, but one "essential" to the implementation of the new copyright act so significant to the citizens of this country—and of the world.

Bruce Lehman, counsel to the Kastenmeier subcommittee that hammered out much of the final wording of the revision bill, was master of ceremonies. He welcomed the new tribunal as the first U.S. agency set up to serve the interests of creative artists and writers.

Sen. John L. McClellan (D-Ark.), copyright leader in the Senate, sent a message of regret that he could not make the ceremony. He thanked his hard working colleague on the House side, Rep. Kastenmeier.

The first organizational meeting of the commissioners will be held Nov. 29. Soon thereafter the five tribunal members will plunge into the difficult work of deciding how much public broadcasters must pay for the statutory license to use music on their stations under the new law.

Ariola Tees Zombie New Wave Label

LOS ANGELES—Ariola America has officially unveiled its new custom new wave label called Zombie records.

Ariola senior vice president Scott Shannon will assume general manager duties. Don Waller, most recently editor of the "Back Door Man" rock magazine, becomes director of promotion and marketing and Pam Turbov becomes director of publicity and public relations.

Zombie will be distributed by Ariola via its worldwide distribution network. "Up until now distribution of new wave releases has been somewhat limited," says Shannon.

While the label will not yet divulge which acts have been signed, Waller says the label's first single will be released after Thanksgiving. Waller adds that negotiations are in progress with other acts.

Klein: New Trial After Hung Jury

NEW YORK—The government has decided to retry Allen Klein on income tax evasion charges, after a mistrial was declared Thursday (10) when a federal court jury here was unable to reach a verdict.

U.S. District Judge Charles M. Metzner declared the mistrial after the jury had deliberated for six days, and indicated that the case would be assigned to a new judge.

Assistant U.S. Attorney Thomas E. Engel, the chief government prosecutor, anticipates a conference sometime this week to set a new trial date. Although the jury was not polled in court, he claims that there was a majority for conviction, "but it's hardly a victory from our point of view."

Gerald Walpin, chief defense attorney for Klein, says he "would make all appropriate motions" in an attempt to avoid another trial for Klein.

Commenting on the deadlock of the jury, Walpin stated: "It is apparent that this indicates substantial reasonable doubt that the government could prove its case." According to Walpin, his informal poll of the jury showed it tied at 6-6.

6 NARM Regionals Pull 600 In Series

NEW YORK—NARM reports total attendance of more than 600 for its first six one-day regional meetings series, now at the halfway point. The sessions, inaugurated in September, are designed to bring together manufacturers and merchandisers, particularly from the middle management ranks, at locations near their bases of operations.

Upcoming regional meets are set for San Francisco, Jan. 11; Seattle, Jan. 12; Los Angeles, Jan. 16; Washington, D.C., Feb. 7; New York, Feb. 10, and Dallas, Feb. 17.

Executive Turntable

John Dolan, Jr. named vice president, CBS Records Group, New York. He was vice president of operations & planning at CBS Records International. Replacing him in that position is Bernard DiMatteo, formerly vice president, administration and development. Named to that position is Paul Russell, previously vice president/assistant to the president. . . . At CBS Records, New York, Vernon Slaughter named to the newly created post of director, jazz and progressive music marketing. He was associate director, album promotion/special markets. . . . Rick Sidoti named manager of new artist development, a newly created position, at 20th Century Records, Los Angeles. . . . Phil Alexander becomes project manager, marketing and creative services, for ABC Records in Los Angeles. He was previously assistant to the president in ABC's international division, a position he held for two years. . . . Sammy Alfano appointed to the newly created post of national singles promotion director for Elektra/Asylum in Los Angeles. He was previously an independent promotion man for the past year. . . . Karen LaFont becomes assistant to the vice president, director of album promotion and artist relations, a newly created post at Ariola Records in Los Angeles. Most recently she did national secondaries at Ariola. . . . At Polydor Inc., New York, Jim Collins appointed national singles promotion manager. He was program director for WPGC, Washington, D.C. . . . Jim Charne promoted to director, product management, East Coast, for Epic/Portrait/Associated Labels, New York, from associate director, product management. . . . Regional album/promotion/artist development appointments at Atlantic Records includes Steve Leeds, Northeast manager; Sam Kaiser, Midwest; and Mike Price, Southern. Leeds was assistant to Tune Erim; Kaiser served as a local promotion rep in St. Louis; Price was Southern regional album promotion director for Arista. . . . At Polygram Corp., New York, Ruth Ennis promoted from director of personnel to vice president, personnel. And Peter Dordal named vice president, tax. He was director of taxes. . . . Lou Galliani assumes the newly created post of regional director of promotion and sales, West Coast, for ABC Records in Los Angeles, spearheading a new West Coast promotion team. John Bettencourt, Bob Galliani, Fred Zaehler and Mike Brannen have all been appointed individually to the position of promotion and sales manager. Lou Galliani was previously West Coast regional promotion manager for Elektra/Asylum; Bettencourt was an ABC promotion manager in San Francisco; Bob Galliani was formerly a local promotion manager for Warner Bros. in San Francisco; Zaehler previously covered the Seattle area as part of Elektra/Asylum's promotion team, and Brannen had been involved in sales and promotion at ABC Records. . . . Ron Lanham tabbed Elektra/Asylum's regional promotion representative, West Coast, in Los Angeles, after serving as the label's promotion rep in Los Angeles and Denver. Also, Carol Singer becomes E/A's local promotion rep in St. Louis; she was formerly music director at WRKO in Boston and WHEN in Syracuse. . . . Ruben Rodriguez becomes Northeast regional promotion representative for Casablanca Records. Based in New York he comes from Motown where he was responsible for that label's Northeast regional promotion. . . . Andi Kaden named national sales and promotion coordinator at Ovation Records, Chicago. She was formerly with Arista and ABC. . . . New appointments at Tomato Records, New York, include Warren Rossman, formerly assistant to the president, as vice president, administration; Jack Levy, previously Northeastern district manager, now director of sales. . . . Private Stock Records, New York, appoints Bill Scull Midwest regional promotion manager. He had a similar past with Arista. . . . May Pang, formerly with John & Yoko Lennon, joins Island Records, New York, as assistant to the president. . . . Murray Sporn appointed general manager, East Coast, of the Cream Music Publishing Group, Memphis. He was vice president, general manager of American Music, Inc. . . . Ken St. Jean named manager of the Hegewisch Records retail chain, Chicago. Laury's Records, Chicago, appoints Arthur Shulman director of stores.



Dolan



DiMatteo



Russell



Slaughter



Sidoti



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Charne



Galliani

Agustin Gurza promoted to Billboard's Latin editor, working out of the Los Angeles office. Gurza has been with the magazine more than one year writing about international and domestic Latin activities plus other musical categories. Also, Ed Harrison promoted to campus editor, working out of the L.A. office. Harrison, during his year with the magazine, has been covering campus activities. He is also the publications' record review editor. . . . Diane Eklund, 10 year veteran with Spec's, the veteran Florida retail chain, has been appointed first supervisor. She will have charge of Central and Northern Florida stores. . . . Arnie Kornfield appointed marketing director for the Entertainment Company Music Group, a music publishing and production company in Los Angeles. Kornfield was one of the four producers of the Woodstock Festival and most recently was promoting concerts in Florida. In addition, Jay Warner becomes vice president, West Coast activities. Warner was a vice president of the Wes Farrell Organization. . . . Rocco M. Catena joins the International Home Entertainment, Inc. organization in Los Angeles where he will supervise original programming production and its subsequent use by subscription television and other closed circuit tv systems. Catena, prior to opening his own independent marketing organization, specializing in production services for companies within the recording industry, was director of creative services at Playboy Records and before that a marketing man with Capitol.

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EVERYBODY KNOWS TOM JONES CAN SING. BUT DID YOU KNOW HE COULD SING LIKE THIS?

"What a Night" presents a side of Tom Jones that you've seen before, but all too seldom.

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It reveals emotions that a lot of people are afraid to think about, let alone sing about.

And it's a side of Tom Jones which shows that a sensitive and thoughtful man is the strongest man alive.

Sure, everybody knows Tom Jones can sing. But just listen to what he's singing now.

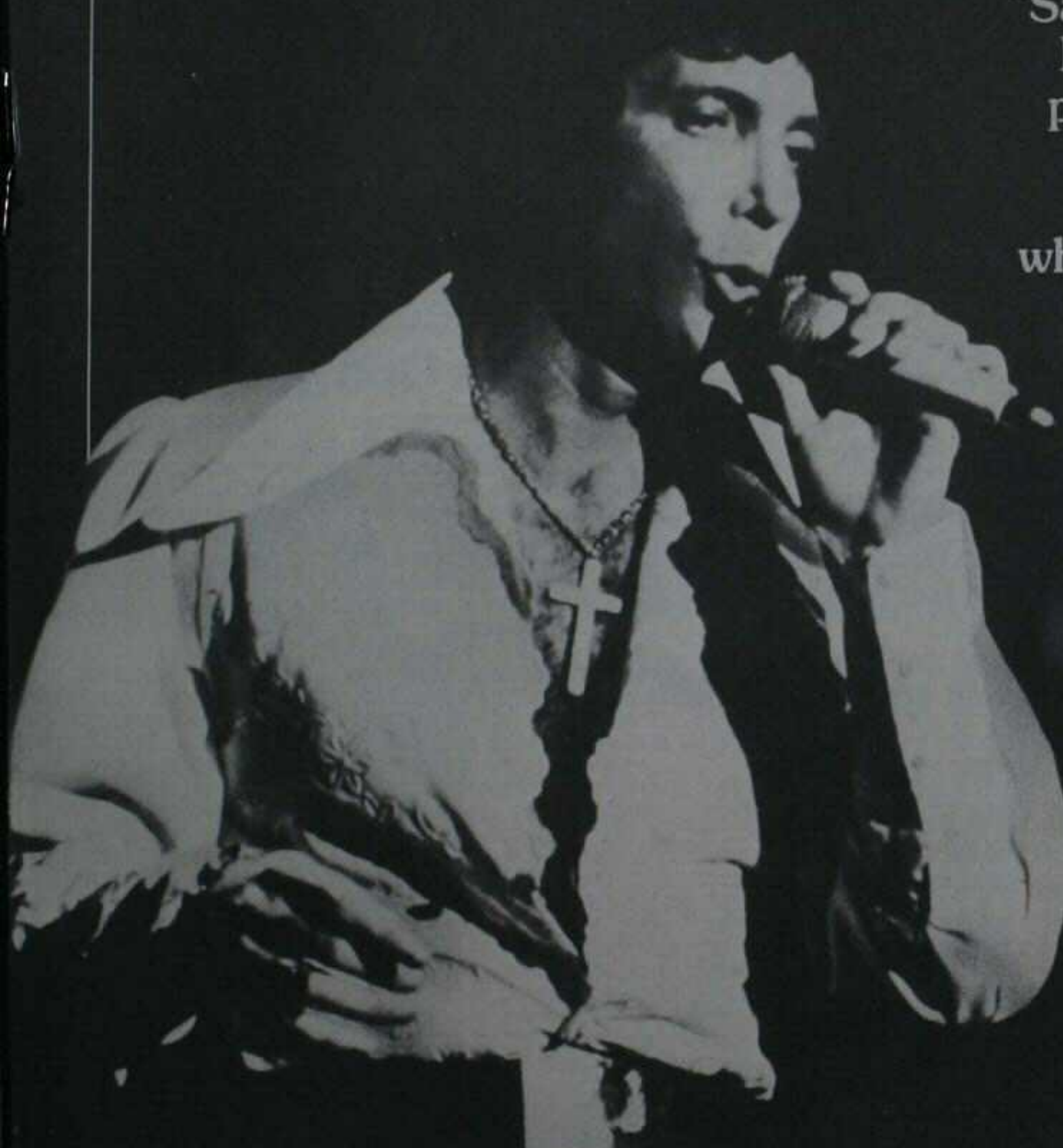
"WHAT A NIGHT." ON EPIC RECORDS AND TAPES.

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That's Where I Belong/If This Is Love



CBS Inc. Plans To Expand Plants

Earmarks Construction For U.K., More U.S. Facilities

NEW YORK—A significant portion of increased CBS Inc. capital expenditures in 1978 and 1979 will be directed at expanding capacities for the CBS/Records division's rapidly growing recorded music business both in the U.S. and abroad.

CBS chairman William Paley and president John Backe emphasized the expansion in announcing that the board of directors had declared a cash dividend of 60 cents per share on common stock—a 20% increase over the 50-cent quarterly dividend paid since the fourth quarter of 1976. It is payable Dec. 9 to shareholders of record on Nov. 25.

"Plans are already proceeding for construction of a new record manufacturing plant in the U.K. and we are evaluating the practicability of building a fourth manufacturing facility for the CBS/Records division in the U.S.," Paley and Backe noted.

"The needs of our own recorded music business, as well as those of the music industry for which we press tens of millions of records annually have kept our three existing plants—in Pitman, N.J., Terre Haute, Ind., and Santa Maria, Calif.—operating at or near maximum capacity throughout much of 1977," they said.

While no final decision has been made on the fourth U.S. plant, Walter Yetnikoff, CBS/Records Division president, indicates that tentative plans are being drawn with a likely location in the Southeast or South Central "sunbelt" area to meet

growing demand in this expanding area.

Pointing to recent articles spotlighting the LP pressing and tape duplicating crunch (Billboard, Oct. 29, Nov. 5, 1977), the CBS music chief notes: "We've outrun ourselves in capacity for records and tapes plain and simple, and it's come right at the busiest time of the year."

Giving equal weight to both pressing and duplicating, he sees any new automated plant involving both activities, with a heavy investment that "could mean increased pressing and duplication prices to pay for this significant capital outlay."

Yetnikoff also notes a shortage of

magnetic tape itself, indicating added investment for more equipment on the bulk manufacturing side of the business handled through Columbia Magnetics. In the same way, the current shortage of jackets would mean increased printing equipment as well.

Commenting on the dual role of CBS in both its own as well as custom pressing and duplicating, he emphasized: "We have to give our clients first and foremost treatment, sometimes even at the expense of ourselves."

Yetnikoff definitely feels the music industry will continue growing, "and it's our responsibility to grow with it." **STEPHEN TRAIMAN**

Retail Growth For Integrity Corp.

LOS ANGELES—A strong indication of the positive growth in the industry occurs in the annual report of Integrity Entertainment Corp., one of the rare public companies totally devoted to record retailing.

Net income rose 91% to \$844,514 from \$442,315 the previous year. Sales increased 18% to \$46,069,661, compared to \$39,146,486 for the 88-store California store chain. Earnings per share spiraled to 29 cents

versus 15 cents a year ago, based on 2,900,000 shares both years. The fiscal year ended June 30.

Between July 1 and Oct. 31, 1977, one Warehouse store closed and seven more, including the first Big Ben super store opened. Between Nov. 1 and Dec. 15, five more stores, including two more Big Ben's, should be opened, bringing the store total to 99 by year's end, the report states.

N.Y. Retailers Plan Dec. Seminar

NEW YORK—In the light of Jimmy's imminent demise and the expansion of other metro area

record chains, a lively roundtable discussion is expected Dec. 5 when the music and performing arts lodge of B'nai B'rith presents a panel seminar entitled "The New York Retailers Speak."

Panel members include Sy Bondy of Sy Bondy's Record Shop; Roy Imber, Times Square/Record World stores; Ben Karol of King Karol Record shops; Joe Saccone, Spin-A-Rama Records; and Jay Sonin of the Record Hunter. Moderating will be Herb Goldfarb, president of Herb Goldfarb Associates.

The gathering, set for the Sutton Place Synagogue, is open to all members of the music industry, with an attendance of more than 200 anticipated.

20th Century Has Good 3rd Quarter

LOS ANGELES—20th Century Records experienced a profitable third quarter, mostly because of the "Star Wars" soundtrack and a Barry White album, according to Dennis C. Stanfill, chairman of the board.

Earnings for the third fiscal quarter, ending Sept. 24, for the record and music publishing divisions were \$2,283,000, based on revenues of \$8,184,000. Last year, in the same period, the division dropped \$1,233,000.

For the past nine months, ending the same date, the two operations have netted \$1,463,000, based on revenues of \$13,651,000. In a similar nine-month period a year ago, the company dropped \$3,843,000.

Mighty Three Duo

LOS ANGELES—Joe Jefferson and Charlie Simmons have been signed to exclusive songwriting contracts with Mighty Three Music.

The pair has written such top 10 soul hits as "Games People Play," "Mighty Love," "Love Don't Love Nobody," "Sadie" and "Love Or Leave" for the Spinners and "Once You Hit The Road" for Dionne Warwick.

Market Quotations

As of noon, November 10, 1977

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
47%	36	ABC	8	970	42%	40%	41%	+ 1%
41%	35%	American Can	7	189	37%	37%	37%	+ 1%
11%	7%	Ampex	10	307	9%	9%	9%	+ 1%
5%	2%	Automatic Radio	10	2	2%	2%	2%	+ 1%
28%	22%	Beatrice Foods	11	501	23%	23%	23%	+ 1%
62%	46%	CBS	8	407	52%	50%	52%	+ 1%
19%	7%	Columbia Pictures	5	817	18%	18%	18%	+ 1%
15%	10%	Craig Corp.	4	323	14%	12%	12%	- 1%
48%	32%	Disney, Walt	16	600	37%	36%	37%	+ 1%
4%	3%	EMI	7	43	3%	3%	3%	+ 1%
18%	10%	Gulf + Western	4	673	11%	10%	11%	+ 1%
10%	4%	Handleman	9	99	9%	8%	9%	+ 1%
5%	3	K-Tel	8	5	3%	3%	3%	Unch
9%	5	Lafayette Radio	58	18	5%	5%	5%	Unch
26%	21%	Matsushita Electronics	9	2	23%	23%	23%	+ 1%
44%	31	MCA	8	339	35%	34%	35%	+ 2%
25%	16	MGM	10	65	23%	23%	23%	+ 1%
57	45	3M	14	318	49%	48%	48%	+ 1%
56%	36%	Motorola	11	1061	38%	37%	38%	+ 1%
36	28%	North American Philips	6	16	29%	28%	29%	+ 1%
9%	5%	Playboy	15	21	7%	6%	6%	+ 1%
22%	24%	RCA	9	866	28%	28%	28%	+ 1%
10%	7%	Sony	14	836	7%	7%	7%	Unch
22%	14%	Superscope	6	55	15%	14%	14%	+ 1%
42%	21	Tandy	7	583	31%	30%	31%	+ 1%
7%	4%	Telecor	6	17	6%	5%	6%	+ 1%
3%	1%	Telex	7	85	2%	2%	2%	+ 1%
4%	1%	Tenna	9	19	2%	2%	2%	Unch
18%	13%	Transamerica	6	495	15%	14%	15%	+ 1%
25%	9%	20th Century	4	361	22%	22%	22%	- 1%
32%	25%	Warner Communications	6	151	29%	28%	29%	+ 1%
28	12%	Zenith	19	483	14%	14%	14%	+ 1%

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	11	3%	4%	Koss Corp.	5	45	3%	4%
First Artists Prod.	3	43	7%	8%	Kustom Elec.	7	2	2%	3%
Gates Learjet	4	36	10%	10%	M. Josephson	9	32	12%	12%
GRT	5	62	1%	1%	Memorex	7	60	26%	26%
Goody Sam	3	2	2%	3%	Orox Corp.	-	42	9%	9%
Integrity Ent.	3	57	1%	2%	Recoton	4	-	2%	2%
					Schwartz Bros.	10	-	1%	2%

Over-the-Counter prices shown may or may not represent actual transactions. Rather they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer of Loeb, Rhoades & Co., Inc., 9440 Santa Monica Blvd., Beverly Hills, Calif. 90210, 213-273-7711, member of the New York Stock Exchange, Inc.

ATTRIBUTED TO FEWER RELEASES

MCA Records And Music Logs 8th Quarterly Decline

LOS ANGELES—The MCA records and music publishing division registered its eighth consecutive quarterly decline for the three month period ended Sept. 30, 1977.

For the quarter, income decline 54% to \$1,680,000 from \$3,619,000 a year ago. Income for the nine month period dipped 63% to \$5,089,000 from \$13,828,000 in 1976.

Revenues for the quarter dropped 9% to \$21,317,000 from \$23,415,000 and 16% during the nine months from \$75,145,000 to \$63,417,000.

Meanwhile, third quarter figures for parent MCA Inc. were more optimistic as net income rose 11% to \$27,672,000 from comparable figures of \$24,870,000. Revenues also increased 11% from \$202,216,000, to \$225,456,000.

For the nine month period, income declined 9% to \$62,859,000 from \$69,123,000 while revenues increased a modest 6% to \$608,248,000 from \$574,509,000.

Low Wasserman, chairman of the board of MCA Inc., attributes the

decline in the record and publishing division to fewer releases by major artists during the first nine months of 1977 and the lower sales levels of albums in release.

Arista Reports Net Revenue Up

NEW YORK—Arista Records scored net revenues of \$13,094,000 worldwide for the first quarter of fiscal 1978, up a whopping 123.1% over the similar period in fiscal 1977, reports Elliot Goldman, executive vice president and general manager of the label.

First quarter revenues for fiscal 1977 were \$5,869,000. The latest figures represent the best first quarter in the company's history. Arista credits its success to the sales popularity of the Alan Parsons Project and Barry Manilow, as well as the Outlaws, Eric Carmen, Melissa Manchester, the Bay City Rollers and Grateful Dead.

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MCA RECORDS

Joel Friedman Leaves Strong Friends, a Strong WEA

LOS ANGELES—The Warner Communications Inc. family of companies has the unsettling job of getting back to business this week following the sudden death Tuesday (8) of one of its kingpins, Joel M. Friedman, founder and president of the WEA Corp.



Joel Friedman: WEA's first president, and a man whose dynamics built a major distribution organization from the ground up.

Officials of Warner Communications, WEA, Warner Bros. Records, Atlantic Records and Elektra/Asylum Records as well as the hundreds of friends Friedman made in the industry are still affected by his death.

Friedman, 52, woke around 4 a.m. Tuesday morning complaining of chest pains in his Encino, Calif., home. Paramedics were rushed to his aid but he died of an apparent ruptured aorta.

Scores of the employees Friedman hired when he launched WEA in January of 1971 attended funeral services here Thursday (10) and all of WEA's eight branches and 12 sales offices were closed that day in honor of their late president.

An overflow crowd attended the services at Mt. Sinai cemetery with eulogies delivered by Henry Droz, WEA's executive president and David Swaig, a long-time personal friend. Burial at the gravesite was private.

There was no immediate word on Friedman's successor, a topic which WEA home office personnel chose not to think about when queried on this subject last week.

David H. Horowitz, Warner Communication's president, in a formal

statement, commented on Friedman's role in the organization thusly:

"He was uniquely able to both focus on the day-to-day details of an enormous business and at the same time look ahead and plan for the future. The building of the WEA branch distribution system was in large measure his achievement; and he thereby played a crucial role in the extraordinary success story of the WCI record group.

"He built that distribution company from the ground up. It was made to last; it today has the strength of Gibraltar and a group of able and dedicated people to man it.

Having worked with independent distributors while at Warner Bros. Records—a company he joined in 1958 after five years as West Coast editor for Billboard—Friedman incorporated many of the strengths of the independents into the formula for WEA.

According to Russ Bach, West Coast regional branch manager and himself with the company 4½ years, "Joel sought a different direction in his organizational structure than was common. Everyone is centrally controlled. In WEA, the branch managers are autonomous and we reported to Joel. His idea was to put strong guys in the branches and let them run the operation rather than

having a guy at headquarters running the various functions."

Friedman took this concept further by establishing both branch and district marketing coordinators who coordinated sales and promotion in their territories. He established account executives who were



Friedman: a pioneer who listened to ideas.

assigned to one key customer and they were its contact on all levels with WEA.

He had developed a most advanced data processing system hooking in all the branches to headquarters. He established a singles action desk with people whose sole responsibility was seeing that 45s were properly sold at retail and that all WEA salesmen knew of their availability.

He had customized audio/visual presentations developed for major

(Continued on page 16)



Joel Friedman and Stan Gortikov, RIAA president, share a table at IMIC '77 in Amsterdam. Friedman frequently met with American industry leaders.



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Never one to spout out answers, Friedman is shown in a typical stance during a meeting.

It is Joel's monument and we will always be in his debt."

While still vice president and director of marketing for Warner Bros. Records, Friedman was chosen to form a distribution company for those labels which Warner Communications had purchased. His life revolved around making trips to various parts of the country to find the proper people and locations for WEA outlets while also handling his regular WB duties.

Friedman tapped people from both branch-operated companies as well as from independent distributors to join his new organization.

Today, WEA is a \$300 million sales company with upwards of 720 employees. Its fulfillment centers are in Mt. Laurel, N.J. (for the New York and Philadelphia branches), Chicago, Cleveland, Dallas, Burbank, Atlanta and Boston. Its sales offices are in Seattle, San Francisco, Denver, Detroit, Cincinnati, Minneapolis, St. Louis, Kansas City, Charlotte, N.C., Miami, Houston and Baltimore/Washington.

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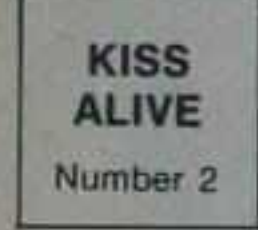
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General News



Billboard sketch by Aggie Whelan 1977©
Edward Bennett Williams argues Warner Communications case before U.S. Supreme Court Justices from the left: William H. Rehnquist, Harry A. Blackmun, Byron R. White, William J. Brennan Jr., Chief Justice Warren E. Burger, Potter Stewart, Thurgood Marshall, Lewis F. Powell and John Paul Stevens.

Nixon Tape Case Into High Court

Continued from page 1

of Appeals for the District of Columbia Circuit so held a year ago and Nixon appealed that decision. Richard Nixon and his former staff would suffer "great embarrassment and pain" if copies of Watergate recordings were made available to the public, Nixon's lawyer told the Supreme Court.

William H. Jeffress Jr., attorney for the former president was asked by Justice William Rehnquist if the High Court could not order the release of the tapes and leave it to Nixon to sue anyone he felt had violated his right of privacy. Jeffress replied that under the Court's most recent First Amendment rulings, Nixon would have virtually no legal remedy left once the tapes had been made public.

In response to a query from Justice Byron White, it was learned that about 40 tapes of 22 hours of conversations played during the Watergate coverup trial before Judge John Sirica are involved. According to briefs filed with the court, the voices on the tapes belong to Nixon, H.R. Haldeman, John Ehrlichman, Robert Mardian and Kenneth Parkinson.

Noted Washington attorney Edward Bennett Williams, representing Warner Communications, told the justices that no prospective defendants were left who could be prejudiced by the release of the recordings.

Touching on a main point of the other side, Justice John Paul Stevens asked Williams, "Is embarrassment a good enough reason for a trial judge to deny access?" Williams replied that embarrassment alone was not sufficient, in his view.

In response to questions raised by the Chief Justice, Williams provided a colorful illustration of his point that "The best representation of those oral conversations is not in a written document but an oral document."

The attorney asked the nine justices to recall the phrase, "Uh, uh," repeated by Nixon many times in

the transcripts. Williams repeated the phrase several times using different stresses and inflections in his voice to show that the same words could mean an expression of surprise, of agreement, of questioning, or of disagreement.

"Absent a rule which forecloses a right to an oral transcript, there should be a right to broadcast it," he surmised.

After some further questioning by the Court, Williams concluded: "I don't know of any common law right not to be embarrassed by one's own words," and said that tapes contained "the inculpatory words of an unindicted co-conspirator."

In a brief rebuttal, Jeffress emphasized to the Court that "tapes are susceptible to uses that are far more damaging than transcripts," and again said that the release would cause embarrassment to the former president.

It is not possible to accurately estimate when the High Court will announce an opinion in the case.

According to Gregory Craig, a lawyer with Williams' firm, if Warner Communications prevails, a master recording will be made at the National Archives by Robert Halvorsen, a special consultant. Copies of that recording will go to the networks and anyone else willing to purchase them for an estimated cost of between \$160 and \$200 for all 22 hours.

"Warner proposes to take the most interesting two hours and put them onto a record," Craig added.

Chief Justice Warren Burger was first to touch upon the potential uses of the material when he inquired, "We could release them, if we decided to do so, for playing on the six o'clock news?"

Nixon's claim that "the common-law right to copy public records is inconsistent with transcribing these tapes" was questioned by Justice Brennan who asked about the "inflections and vocal characteristics" that can only be discerned from listening and not reading.

When it was noted that Nixon had

spoken with an expectation of privacy, Justice Thurgood Marshall interjected, "But it's no longer private; the 12 people on the jury heard it."

"It has not been released to every disk jockey or entertainer to play in a broadcast," Jeffress countered.

The attorney for Nixon also claimed that there was a legal dis-

(Continued on page 92)

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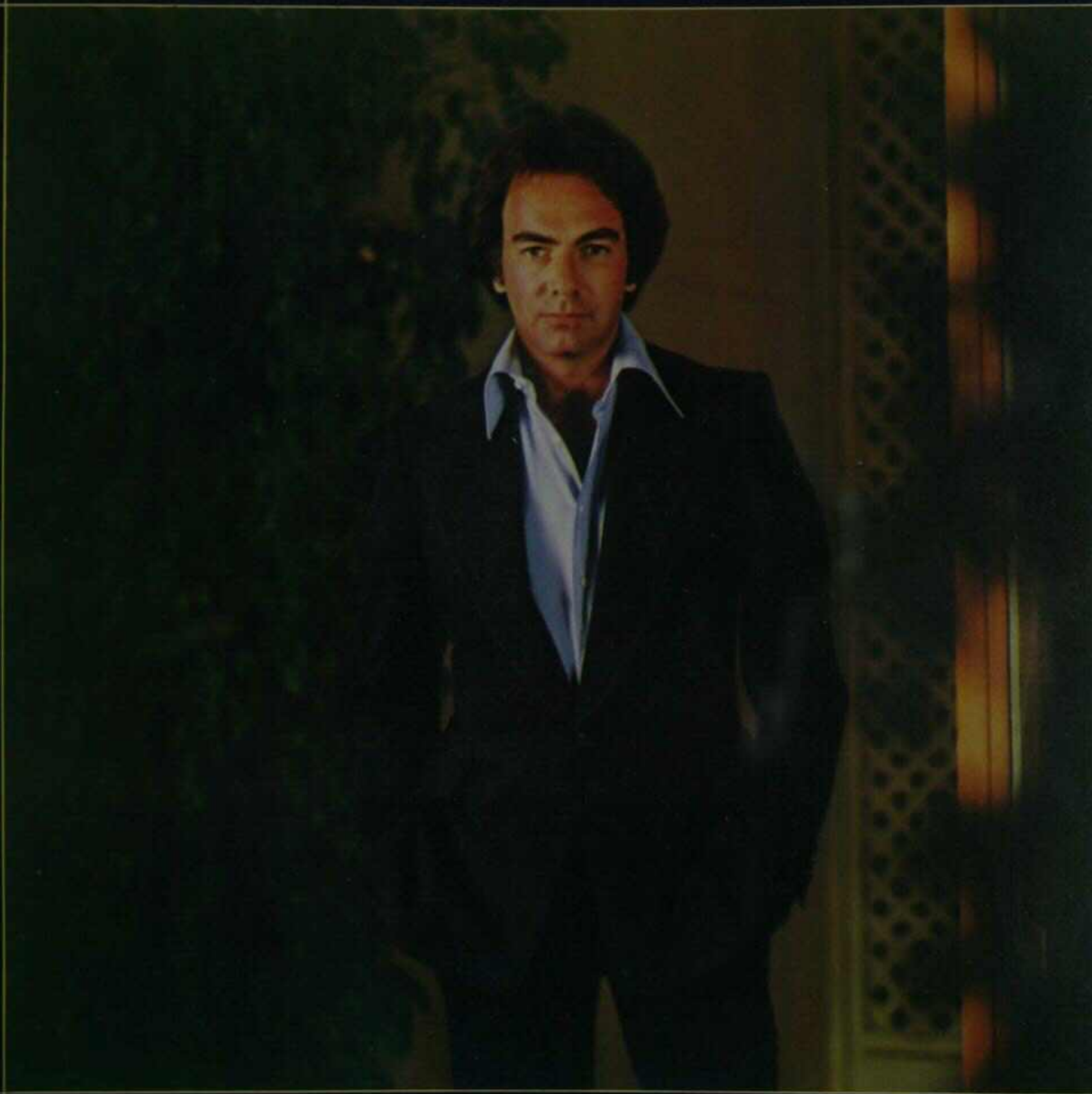
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You ran up a studio fee that gave your manager heartburn.

But you cut a single that's blown everybody's mind.

And now they're pressing it on corrugated board.



Records pressed on vinyl frequently develop a warp, because vinyl just can't take the heat. (Take a look at a vinyl record shipped or stored under high-temperature conditions and you'll see what we mean.)

While that warp may not be as bumpy as corrugated board, it can stiff a great performance. And you worked too hard to let that happen.

So breathe the word "Richardson" into your producer's ear. That's the name of the people who make the polystyrene compound used by pressers of records that don't warp. Richardson's polystyrene is really out of sight... that is, it doesn't react to heat the way vinyl does. So pressers who use it deliver your performance just as you gave it.

Would you like to know who those pressers are? Mail us the coupon and we'll send you a list. Or call us toll free at (800) 243-4750. (In Connecticut, call 1-800-922-1638.)

Right on, Richardson!

- Send me a demo record and a list of record pressers who use Richardson polystyrene compound.
- Have a presser who uses your compound contact me.

Name _____

Title _____

Company _____

Address _____

City _____ State _____ Zip _____



Mail to:
Arthur J. Raiche, Vice President
Polymeric Systems Division
The Richardson Company
15 Meigs Avenue
Madison, Connecticut 06443

General News

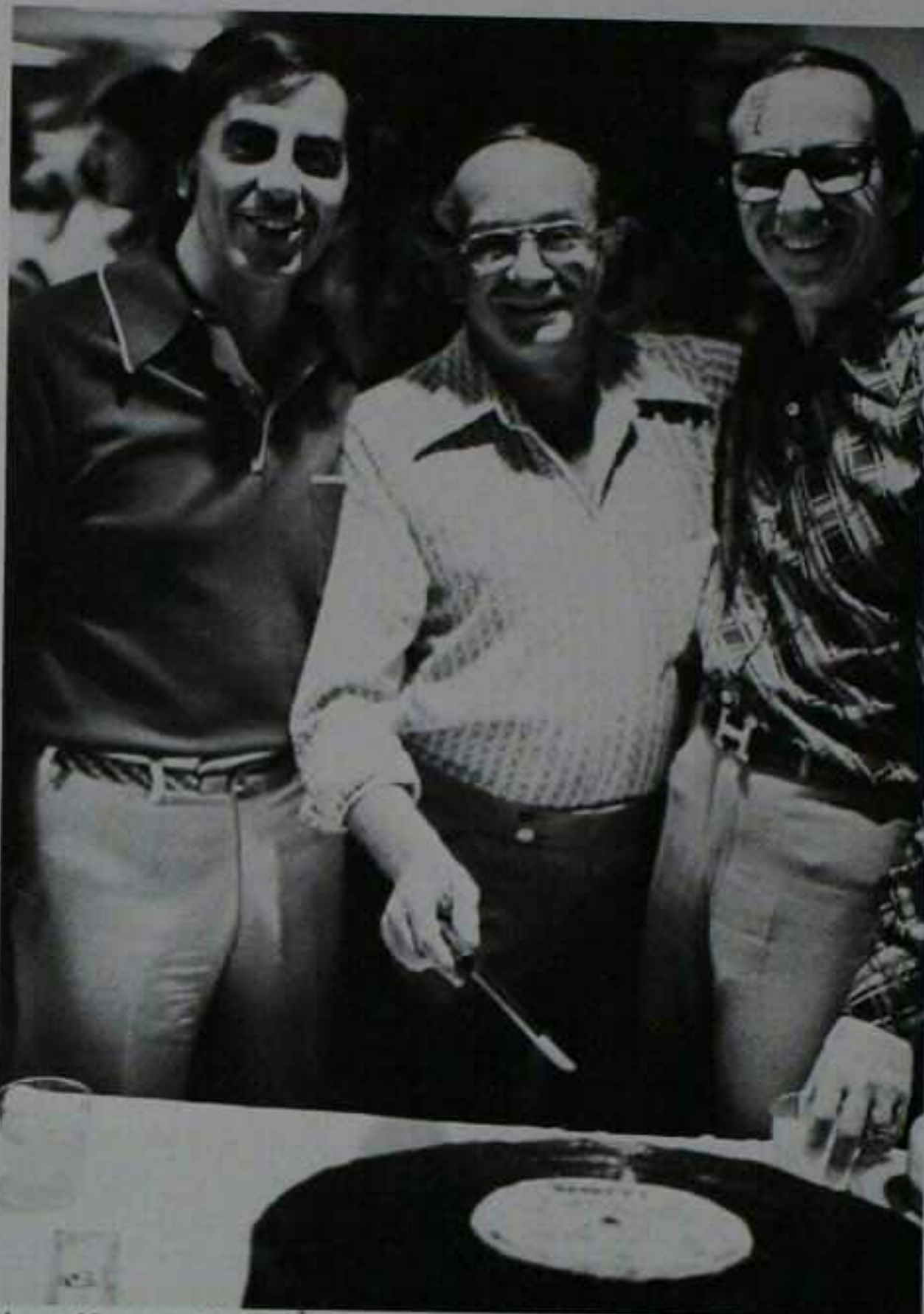
Friedman Legacy: Friends And WEA

• Continued from page 10

customer shows once they began to proliferate. The company recently hired a full-time audio/visual expert.

in his work, for which he was paid six figures. He often was the last one to leave the office.

Recalls Skid Weiss, a close friend and WEA's national director of ad-



Happy Moment: Vic Faraci, left and Henry Droz, present Friedman with a surprise party on WEA's fifth anniversary plus \$1 billion in sales.

He had experts in black music marketing come onboard.

Friedman was not a desk-bound executive. The week before his death he attended a UJA testimonial to Lou Garlick of Ivy Hill and then spoke before a group of New York security analysts, his last reported

advertising and public relations: "He was a warm, compassionate human being with a high regard for other people. He'd bawl me out and say, 'Get the hell out of here,' and I'd say, 'You get the hell out of here too.' But he wouldn't."

Weiss says Friedman's ability to



Friedman had occasion to meet the stars his company sold. Here he attends a reception for George Harrison on the launching of Harrison's Dark Horse label through WEA distribution. That's Warner Bros. Records vice president Ed Rosenblatt in the center.

public appearance. Billboard was at that meeting and highlights of his speech may be found on page 21.

"There was a total rejection of the idea of his death," a Warner Communications executive said last week in Burbank. "Not him."

Friedman was intensely involved

relate to people was extraordinary. "In addition to being a warm, concerned person, he also was a firm, hard, tough businessman. He had a tremendous capacity to absorb everything.

"We'd be at a meeting and there would be a lot of flack and all of a

sudden he'd pipe in and strip everything away. It'd be like a revelation. People would say, 'Hey, this is what we should be.'

"Joel was a humanist. He had a dream of retiring and opening a bookstore. We both used to regret that we didn't have enough time for our reading."

In his career with WB and WEA, Friedman met the top names in the show business. But he was never struck.

During his tenure at WEA, the company rose to become one of the two largest record-tape distribution entities in the U.S.

For the sixth straight year, WEA topped corporately the Hot 100, Top LP/Tape and the combined single and LP charts in the share-of-chart action recap for the year ended 1976.

The job consumed him and he was told to take it easy, but he didn't.

Friedman's early training in the music business occurred in New York, where he was the first music editor of Cash Box. He then moved to California and was hired by Billboard.

He held an LLB degree from the Univ. of San Fernando College of Law. He was a founder and member of the California Copyright Conference. He served two terms as first vice president and treasurer of NARAS. Most recently, he was president of the music division of the City of Hope hospital.

This year he was selected as the recipient of the Human Relations Award of the Music and Performing Arts division of the Anti-Defamation League of B'nai B'rith.

He is survived by his widow Shirley, a son Michael, 25, a daughter Sherry, 23, two sisters, Selma and Irene and a brother Irwin.

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LARGE THEATERS
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Laser Images, Inc., producers of the highly acclaimed LASERIUM, wants to lease large theaters in major cities (1,000,000 or more population) throughout the United States and the world. Minimum size of theater: 80' in width, 40' ceiling. Long-term lease is desired. For information, contact Jack Smith, Laser Images, Inc., 6911 Hayvenhurst, Van Nuys, CA 91406. (213) 977-6611

CAPITOL RECORDS HAS THE ORIGINAL SOUNDTRACK ALBUM TO WALT DISNEY'S NEW MOTION PICTURE!



SW-1734 © MCMLXXVII Walt Disney Productions

Features HELEN REDDY Singing "Candle On The Water"!


On Capitol Records and Tapes

DECADE

**Neil Young's Greatest Recordings
on one specially priced 3-record set,
featuring 4 previously unreleased songs.**

After the Gold Rush	Old Man
Cinnamon Girl	A Man Needs a Maid
Southern Man	Harvest
Down to the Wire	Heart of Gold
Burned	Star of Bethlehem
Mr. Soul	The Needle and the Damage Done
Broken Arrow	Tonight's the Night (Part I)
Expecting to Fly	Tired Eyes
Sugar Mountain	Walk On
I Am a Child	For the Turnstiles
The Loner	Winterlong
The Old Laughing Lady	Deep Forbidden Lake
Down by the River	Like a Hurricane
Cowgirl in the Sand	Love Is a Rose
I Believe in You	Cortez the Killer
Helpless	Campaigner
Ohio	Long May You Run
Soldier	

On Reprise records & tapes.





DECADE

Neil Young

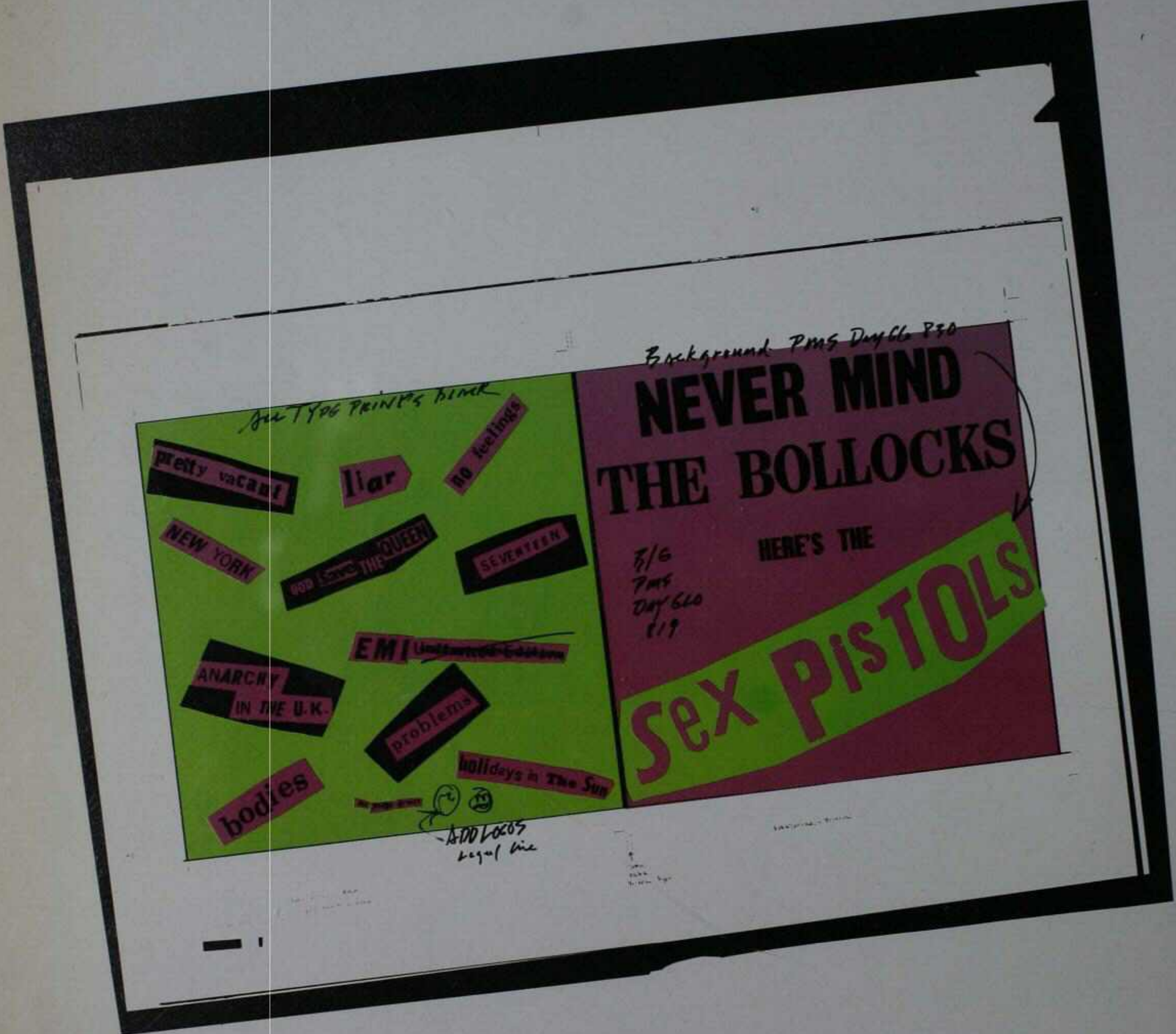


3RS 2257

Direction: Elliot Roberts

DONT KNOW WHAT I WANT

BUT I KNOW HOW TO GET IT



Warner Bros. records & tapes. BSK 3147

3rd Musexpo International Highlights In Miami



Radio panel, seated from left: Charley Lake, Bartell; Kent Burkhardt, Burkhardt/Abrams; Jim Gabbert, NRBA; moderator Doug Hall; Marlin Taylor, Bonneville; Phil Stout, Schulke Radio; standing from left: John Ross-Barnard, BBC; Bob Henaberry, Henaberry Associates; Paul Drew, Drew Enterprises; Mike Hooper, Radio 257 Wales; consultant John Farina; Julian Breen, Greater Media; Ron Nickell, TM Programming.



Publishing/Copyright panel, seated from left: Geoff Heath, Heath-Levy Music; Jimmy Bishop, April-Blackwood; moderator Andy Hussakowsky, MRI Publishing; Walter Hofer, Copyright Service Bureau; Arthur Braun, Dick James Music; standing from left: John Rees, 1st American National Bank; Jim Tyrell, CBS; Kelli Ross, RCA; Daa'iyah Ali, Golden Pyramid; Musexpo president Roddy Shashoua; Karolyn Ali, Golden Pyramid; Lou Ragusa, CBS International; Ralph Siegel, Siegel Music; Wesley Rose, Acuff/Rose Music.



At FORE's workshop, seated from left: Dr. George Butler, CBS; Ray Harris, AVI; moderator Andy Hussakowsky; Jim Tyrell, CBS; Ron Moseley, RCA; standing from left: Steve Gold, Far Out Productions; Wendell Bates, MCA; Musexpo's Shashoua; Benny Ashburn, Commodores' manager; Howard Smiley, TK; Sid Miller, Black Radio Exclusive.



RCA's Chet Atkins during his country gig.



Johnny Porrazzo of Request/Demand, above; London's Andre Gagnon, below, who also composed the Musexpo theme song.



Sharing a Musexpo toast at the windup of the Oct. 28-Nov. 1 Miami run, from left: Murray Deutch, Far Out Music; Miki Dallon, Pilot Music; Lee Blumer, Chick Corea Productions; Musexpo chief Roddy Shashoua and aid Trish Chereck; Evan Meadow, Irving/Almo Music.



Among talent highlights were the World's Greatest Jazz Band, above, and a Funky Nassau showcase sponsored by The Bahamas Musicians & Entertainers Union.



NOVEMBER 19, 1977, BILLBOARD

Last Friedman Speech Predicts Retail Spurt, \$7.98 LP

By ROBERT ROTH

NEW YORK—WEA president Joel Friedman predicted a cross-country expansion of retailers, and an industrywide \$7.98 album price in his last public address. Friedman's forecast came in a presentation to a specially-invited group of securities analysts here Nov. 3.

Song Fest Lists 3 Top Winners

LOS ANGELES—The American Song Festival has named category winners in both the amateur and professional divisions of its fourth annual songwriting competition. The professional division winners are John Curtis Meyer's "Lady Love Song" in the Top 40 category; Robert B. Byrne and Al & Gary Griffin's "Bound To Know The Blues" in easy listening, and Bernie Wayne and Marvin Moore's "If You Can Beat The Trashman" in country. Since 1974 more than \$450,000 has been awarded to songwriters through the festival. Past winning songs have been recorded by such top acts as Barbra Streisand, Barry Manilow, Hall & Oates, the Sanford-Townsend Band, Joe Stampley, Eddie Rabbitt and Hank Williams Jr.

nications to form its own branch distribution network for the company-owned labels in 1971 was termed one of its most important decisions by Friedman, who reasoned, "It allows you to be the master of your own destiny." Referring to the Billboard recap of the charts for 1976 and the first three quarters of 1977, Friedman pointed out that WEA was ranked number 1 in share of charts. He also said that at no time in the six years of WEA Corp.'s existence has it had less than 42 albums in the top 200. At one time the figure was 52, and on the day of the speech it was 50. "The main point," Friedman said, "is that selling a gold album is no longer unusual," a trend he claimed would continue. Labor accounts for the biggest increase in costs at WEA Corp., according to its president. The new royalties imposed to labels under the new Copyright Act in 1978 will "impact profits," but can hopefully be recouped by the \$7.98 price, according to Friedman, which he said "has not deterred our audience one iota." Album prices will probably not rise in the near future because "there's a limit to anyone's greed," he added. Many of the analysts inquired about the promotion of recordings on radio, television and in-store.

Friedman indicated that \$150,000 was spent on a television campaign for the Fleetwood Mac "Rumours" LP which was felt to be "substantially related" to an increase in sales of two million copies. When one analyst asked why he didn't double the expense to \$300,000, Friedman pointed out that it was impossible to predict a doubling of sales from the increased advertising. Another analyst asked about the promotion of new artists and was told that Debby Boone's single, "You Light Up My Life," was No. 1 on the Hot 100 and that WEA had offered extended dating and liberal discounts on the record. But perhaps indicating the quantum of knowledge that some financial people have of the record business, one person then told Friedman, "She'll get playtime (airplay) because she's Pat Boone's daughter." Friedman also discussed the expansion of retailers nationwide, concluding that this would mean "greater accessibility and greater availability (of product) to the consumer." "There isn't a major shopping mall in the United States—and many smaller ones—that doesn't sprout a new record store," he declared. Friedman noted that two years ago he attended a NARM discussion

entitled "Music And The Money Game: As Wall Street Sees Us," and was informed that the financial community "didn't have enough information about us." "Many of our colleagues have talked about our alleged lack of predictability," Friedman stated, and then discussed the sales of selected platinum albums including "Rumours," the Eagles' "Hotel California," Linda Ronstadt's "Simple Dreams," and "Foreigner." "Nothing could be more predictable than the sales of these artists' next records," emphasized Friedman. He added that "even more important than predictability is consistency," and "for the last six years, the trade publications have ranked WEA number 1. "We're extremely bullish at WEA," he concluded.

TM Launching Research Firm

DALLAS—Audience Development Inc., a research and marketing firm, has been launched here by the TM Companies as an independent operation. Jim Long, Ph.D., president of the TM Companies, says the new firm has already begun work with several stations in major markets, developing new methods of doing audience attitude studies. Jon Coleman is vice president and research director. He was previously with Frank N. Magid Associates as senior project director. Ray Gardella is marketing director.

Jury Convicts 2 For Mail Fraud

PHILADELPHIA—A federal jury in U.S. District Court here has found David E. Kelly and Mathew Palmer Jr., guilty of all six counts that they violated mail fraud laws after using their employer's computer to produce musical manuscripts. The two former computer programmers for Univac at its facility in suburban Blue Bell, Pa., had been indicted for defrauding the company out of \$144,000 worth of unauthorized computer time and storage by storing 417 musical compositions in the computer. They later sold manuscripts produced from the computer programs to music stores, university bands and music publishers through Campa, Inc., a corporation they had formed. The prosecution of the computer fraud, considered by the FBI to be "the white collar crime of the future," was the first of its type in the area, according to assistant U.S. Attorney Walter S. Batty Jr.

ALL 'N ALL, OVER WILL MEET EMBRACE DENIECE MARVEL AT OF EARTH

The Earth, Wind & Fire Tour, featuring Deniece Williams and Pockets!

/2	Riverfront Coliseum	Cincinnati, Ohio	11/24-25	Madison Square Garden	New York, N.Y.	1/6	Coliseum	Charlotte, N.C.
/3-4	Cobo Hall	Detroit, Mich.	11/27	Market Square Arena	Indianapolis, Ind.	1/7	Carolina Coliseum	Columbia, S.C.
/5	Chrysler Arena	Ann Arbor, Mich.	11/29	Arena	St. Paul, Minn.	1/9	Municipal Auditorium	Nashville, Tenn.
/6	University of Dayton Arena	Dayton, Ohio	12/1	McNichols Arena	Denver, Colo.	1/10	Mid-South Coliseum	Memphis, Tenn.
/9-10	Civic Center	Providence, R.I.	12/3	Arizona Coliseum	Phoenix, Ariz.	1/12	Tarrant County Conv. Ctr.	Fort Worth, Tex.
/11	Civic Center	Springfield, Mass.	12/4	Sports Arena	San Diego, Cal.	1/13-15	Sam Houston Coliseum	Houston, Tex.
/12	Veterans Memorial	New Haven, Ct.	12/5	Forum (tent.)	Los Angeles, Cal.	1/17	Veteran's Memorial Aud.	Jacksonville, Fla.
/14-15	Spectrum	Philadelphia, Pa.	12/7-8	Forum	Los Angeles, Cal.	1/18-19	Civic Center	Lakeland, Fla.
/16-17	Capitol Center	Largo, Md.	12/9-10	Coliseum	Oakland, Cal.	1/20	Sportatorium	Miami, Fla.
/18	Civic Center	Roanoke, Va.	12/11	Coliseum	Fresno, Cal.	1/22-24	Omni	Atlanta, Ga.
/20	Coliseum	Richmond, Va.	12/13	Selland Arena	Portland, Ore.	1/26	Freedom Hall	Louisville, Ky.
/21	Coliseum	Hampton, Va.	12/15	Memorial Coliseum	Seattle, Wash.	1/27	Coliseum	Cleveland, Ohio
/22	Civic Center Arena	Charleston, W. Va.	12/16-17	Coliseum	Baltimore, Md.	1/29-30	Stadium	Chicago, Ill.
			12/27-29	Civic Center	Lexington, Ky.	2/1/78	Kemper Arena	Kansas City, Mo.
			12/31	Rupp Arena	Buffalo, N.Y.	2/3	Kemper Arena	Kansas City, Mo.
			1/2/78	Memorial Auditorium	Pittsburgh, Pa.	2/4	Coliseum Arena	Wichita, Kan.
			1/3	Civic Arena	Greensboro, N.C.	2/5	Arena	St. Louis, Mo.
			1/4	Coliseum				

Exclusive representation: Cavallo/Ruffalo Management, Beverly Hills, California

Additional dates to be announced.

www.americanradiohistory.com

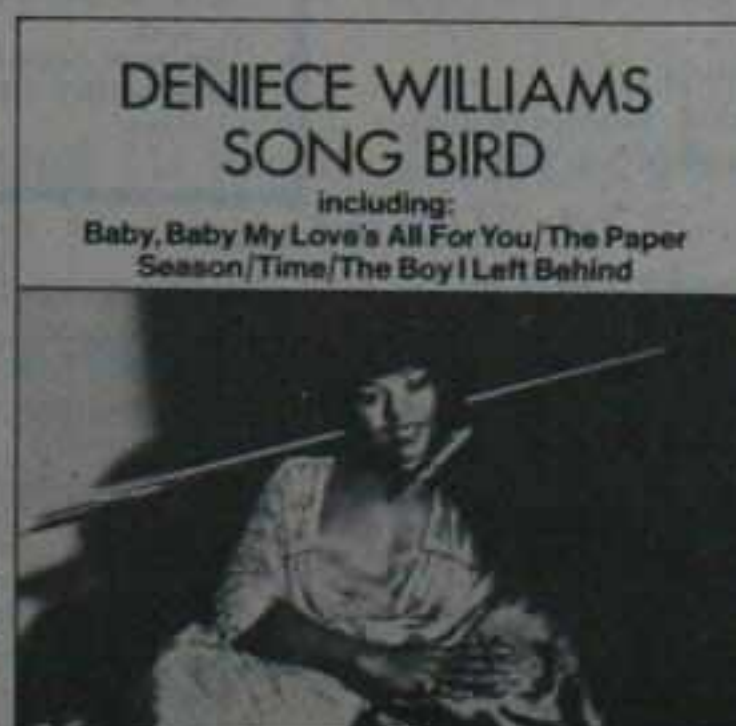
979,999 PEOPLE POCKETS, WILLIAMS, AND THE SORCERY WIND & FIRE.

Tour Direction: The Brighton Agency
Production: The Complex
Sound: Nova Sound Research

Their new albums.
"Come Go With Us," by Pockets.
"Song Bird,"
by Deniece Williams.
And **"All 'n All,"**
by Earth, Wind & Fire.
On Columbia Records
and Tapes.



PC 34879



JC 34911



JC 34

SAM IS ON THE CASE!

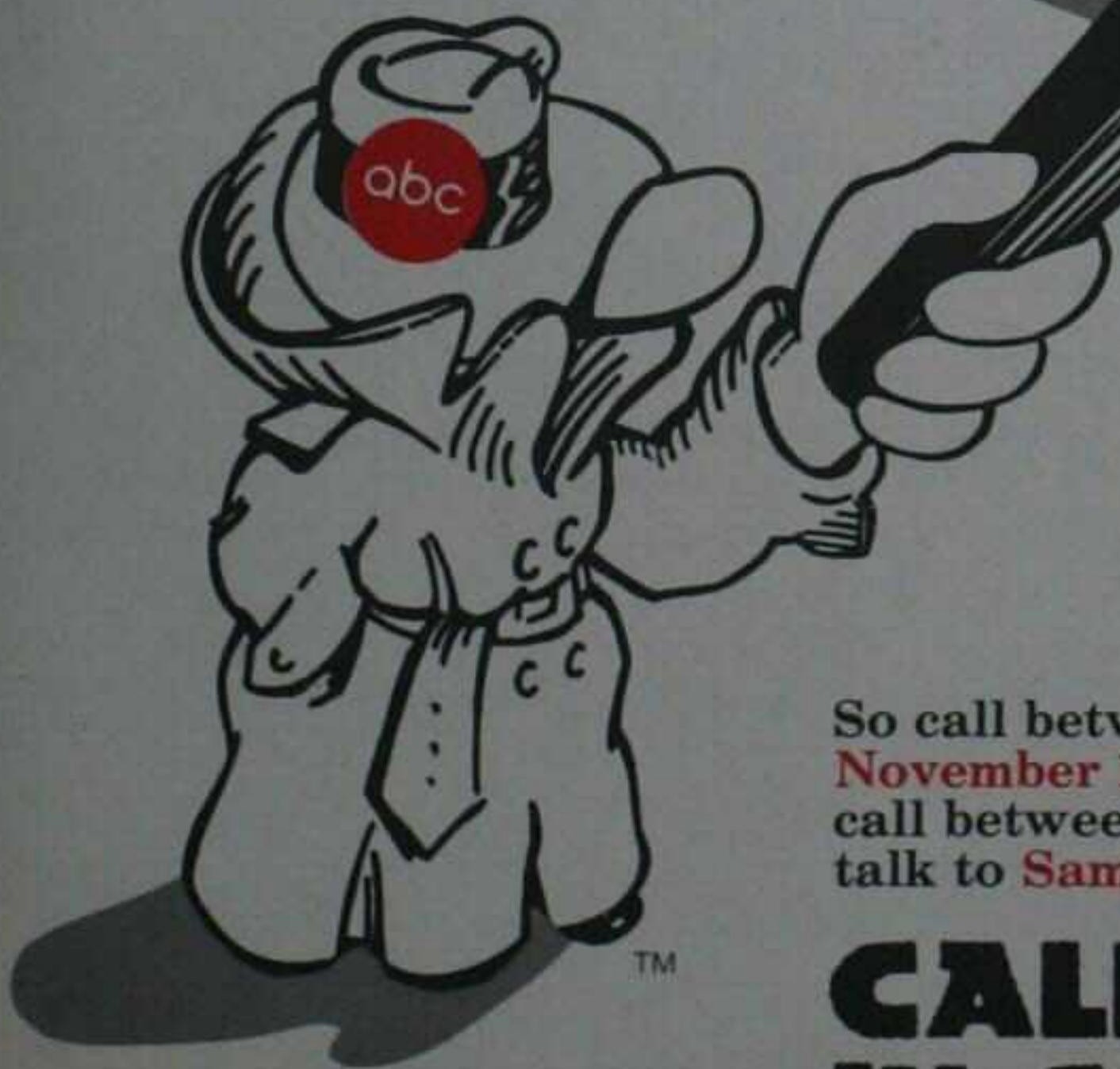
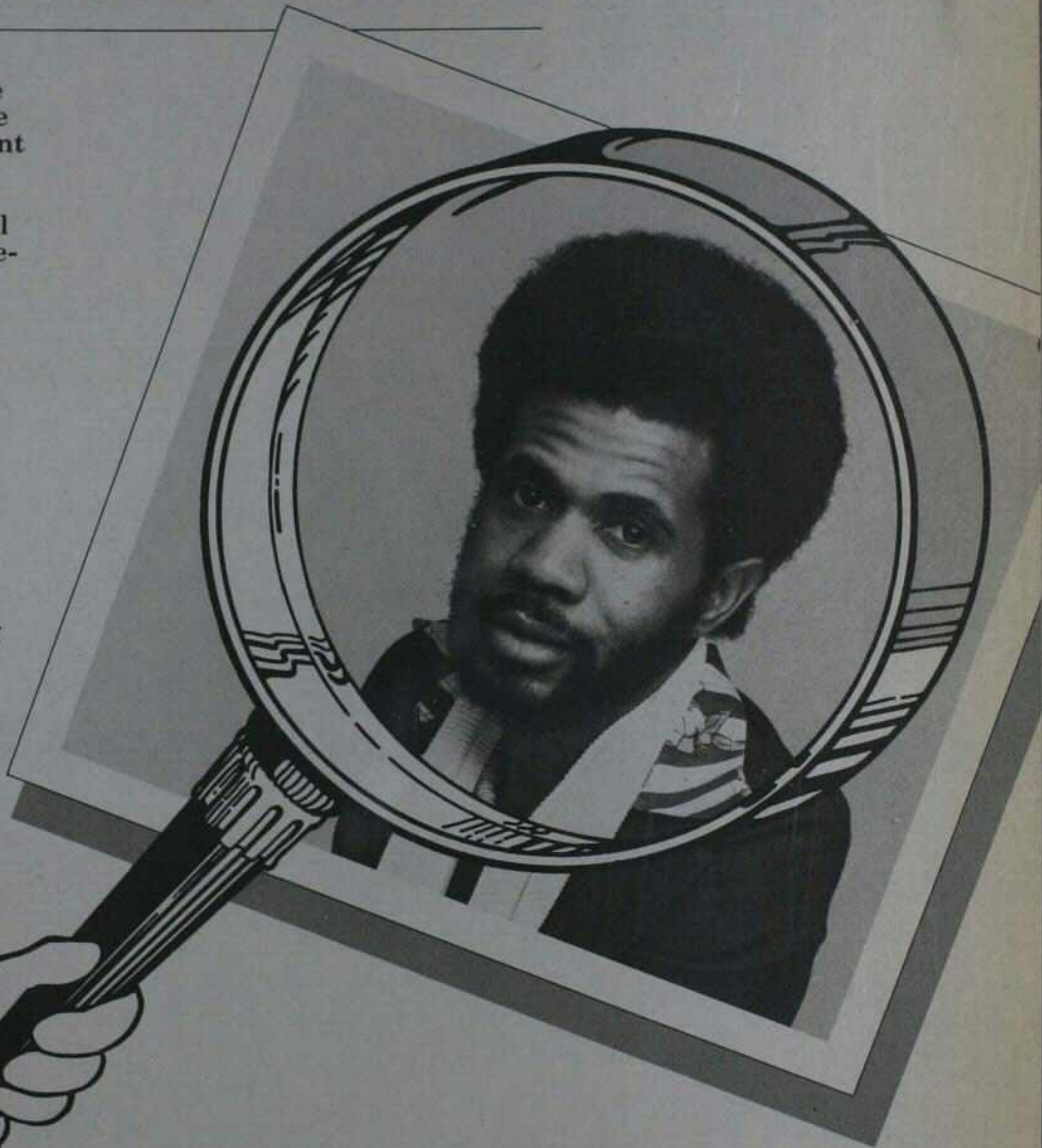
...and ABC is on the line.

The toll-free 800 line you've been hearing about. The line you can use to enter our giant Sweepstakes giveaway.

The same line you use to call in for your free display materials—to enter the ABC Display Contest.

And now retailers can use that very same line to talk things over with the ABC artists and executives.

This week the Celebrity Hotline features ABC's dynamic recording star **Lenny Williams**, whose album and single, "*Choosing You*," is climbing sales and airplay charts everywhere; and **Barry Grieff**, ABC Records' Vice President of Marketing and Creative Services.



So call between **11 am** and **12 noon** Pacific Time **November 17th** to talk to **Lenny**. To talk to **Barry Grieff**, call between **noon** and **1 pm P.S.T.** Call anytime and talk to **Sam**. They're waiting to hear from you.

CALL 800-423-5300
IN CALIF. 800-382-3328

DR. HOOK

ENGLAND

MELODY MAKER, LONDON

"They're quite irresistible. Their material is strong and they render it with spirit..."

DAILY EXPRESS, LONDON

"Healthy fun—that's Dr. Hook's secret tonic. They could charm a smile from a rattlesnake!"

ALBUMS

A LITTLE BIT MORE—GOLD

SINGLES

A LITTLE BIT MORE—GOLD
IF NOT YOU—SILVER

DENMARK

BERLINSKE TIDENDE

"... andre amerikanske bands i samme genre og det er syv mand alt for dygtige og specielle til. At de kan lide at optræde for et københavnsk publikum lyste ud af deres improviserede, helt ukrukkede varme sceneshow... Lad der endelig ikke gå for længe inden de vender tilbage!"

*BERLINSKE, TIDENDE,
COPENHAGEN*

"... Dr. Hook is not just another American band—they enjoyed performing for their Copenhagen audience, which showed in their easy-going, warm performance. We hope it's not too long before they come back..."

ALBUMS

BANKRUPT—SILVER
A LITTLE BIT MORE—SILVER
MAKIN' LOVE AND MUSIC—SILVER

GERMANY

MUSIC JOKER, HAMBURG

"... auffallendsten Erscheinungen... ein Theater par excellence... mit der deisjährigen Tour, der neuen LP "Makin' Love And Music"... landete das country-orientierte Septett wieder in Hit-Regionen!"

HAMBURG

"Outstanding personalities—A show "par-excellence." With their current tour of Germany and new album "Makin' Love And Music," they are a hit..."

ALBUMS

A LITTLE BIT MORE—GOLD

AUSTRALIA

RAM

"Dr. Hook is more than a band—they're a way of life... A self-help, be-of-good-cheer-no-matter-how-deep-the-gloom-appears, way of life... They're inspirational!"

ALBUMS

A LITTLE BIT MORE—DOUBLE PLATINUM
MAKIN' LOVE AND MUSIC—PLATINUM

SINGLES

ONLY SIXTEEN—GOLD
WALK RIGHT IN—GOLD

SCOTLAND

GLASGOW

"Dr. Hook receives award for their incredible sell-out performance at the Appollo. This is the second year the award was presented to Dr. Hook for their 'sell-out' performances in Glasgow."



Capitol Records and Tapes

Producer: Ron Haffkine

Management: Ron Haffkine & Bobby Heller

THANKS TO ALL OUR FRIENDS AROUND THE WORLD

SWEDEN

GT, GÖTEBORG

"Vilken show... Och vilken stämning. Dr. Hook hade en fenomenal uppvisning i går i Göteborg. 10.000 begeistrade åskådare skrek sig hesa..."

NOJE, GOTENBURG

"What a show—What a mood. Dr. Hook put on a phenomenal show in Gotenburg. Ten thousand excited fans screamed themselves hoarse..."

ALBUMS

A LITTLE BIT MORE—PLATINUM
MAKIN' LOVE AND MUSIC—GOLD

IRELAND

MUSIC SCENE

"Of all the albums we receive every year, only about a half-dozen are really great. Dr. Hook's "A Little Bit More" is one of those, and better. Whether it's the melancholy numbers that appeal to you, or the more light-hearted songs, the whole thing adds up to one very good album, tastefully produced by Ron Haffkine..."

**BRAND NEW
...AND DOIN' IT
IN THE
U.S.A.**

ST-11632

NEW ZEALAND

RAM

"Dr. Hook are maestros of stage craft. They sum up their audience from the opening bars and play to them accordingly. Their aim is to get everyone up and pumpin' and smilin' by the end..."

SINGLES

ONLY SIXTEEN—GOLD

NORWAY

ADRESSEAVISEN, TRONDHEIM

"... Dr./Hooks tredje besøk i Trondheim... har innkassert en solid suksess... alt er dyktig og profesjonelt innstudert, men de har likevel plass for spontane innfall... Vi fikk naturligvis høre... den helt nye LP'n "Makin' Love And Music," som utkom for bare en uke siden, men som gruppen allerede har fått gullplaten for."

ADRESSAVISEN, TRONDHEIM

"Dr. Hook's third visit to Trondheim was a solid success... Although their show was strongly professional, it never lacked spontaneity... Included were songs from their new album "Makin' Love And Music," which has been certified GOLD in only one week after release."

ALBUMS

BANKRUPT—SILVER
A LITTLE BIT MORE—DOUBLE PLATINUM
MAKIN' LOVE AND MUSIC—PLATINUM

HOLLAND

NRC HANDELSBLAD

"...want hun opvoering had opnieuw een overrompend effect... Dr. Hook echter wel een onweerstaanbare dosis aanstekelijk vermaak..."

NRC HANDELSBLAD

"...their act had an overwhelming effect... Dr. Hook gave the public an irresistible amount of infectious entertainment..."



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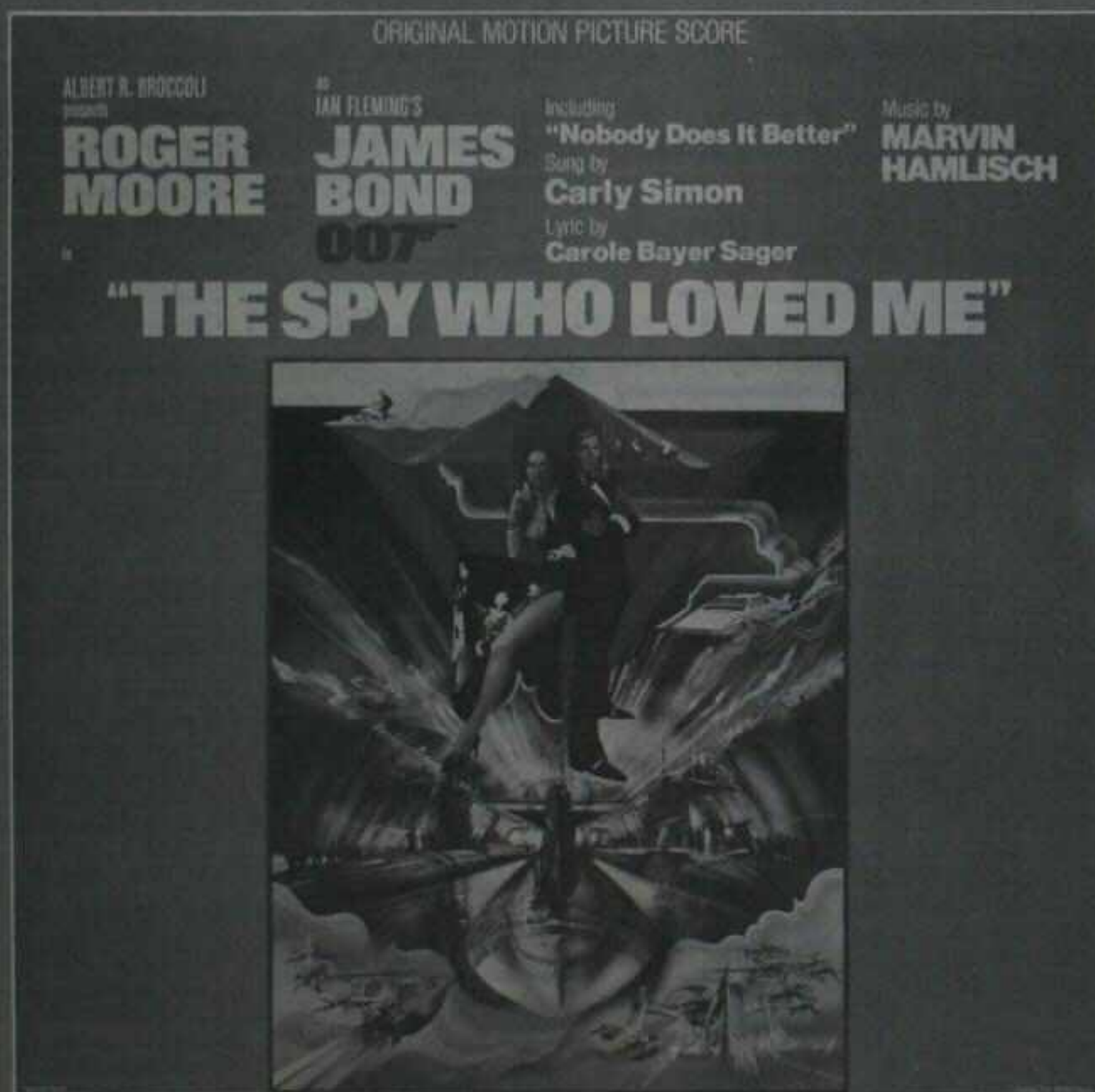
00000h Marvin!

It's time to point out that The Spy Who Loved Me album has jumped its way up the charts, proving once again that Marvin Hamlisch is nothing short of our hero.

No other man has so consistently turned motion picture and play music into hit albums.

And this is one of his biggest.

The Spy Who Loved Me.
An original motion picture score featuring "Bond 77" and Carly Simon's "Nobody Does It Better." The Only Album That Does!



on United Artists Records and Tapes



WALRUS on THE JOY:

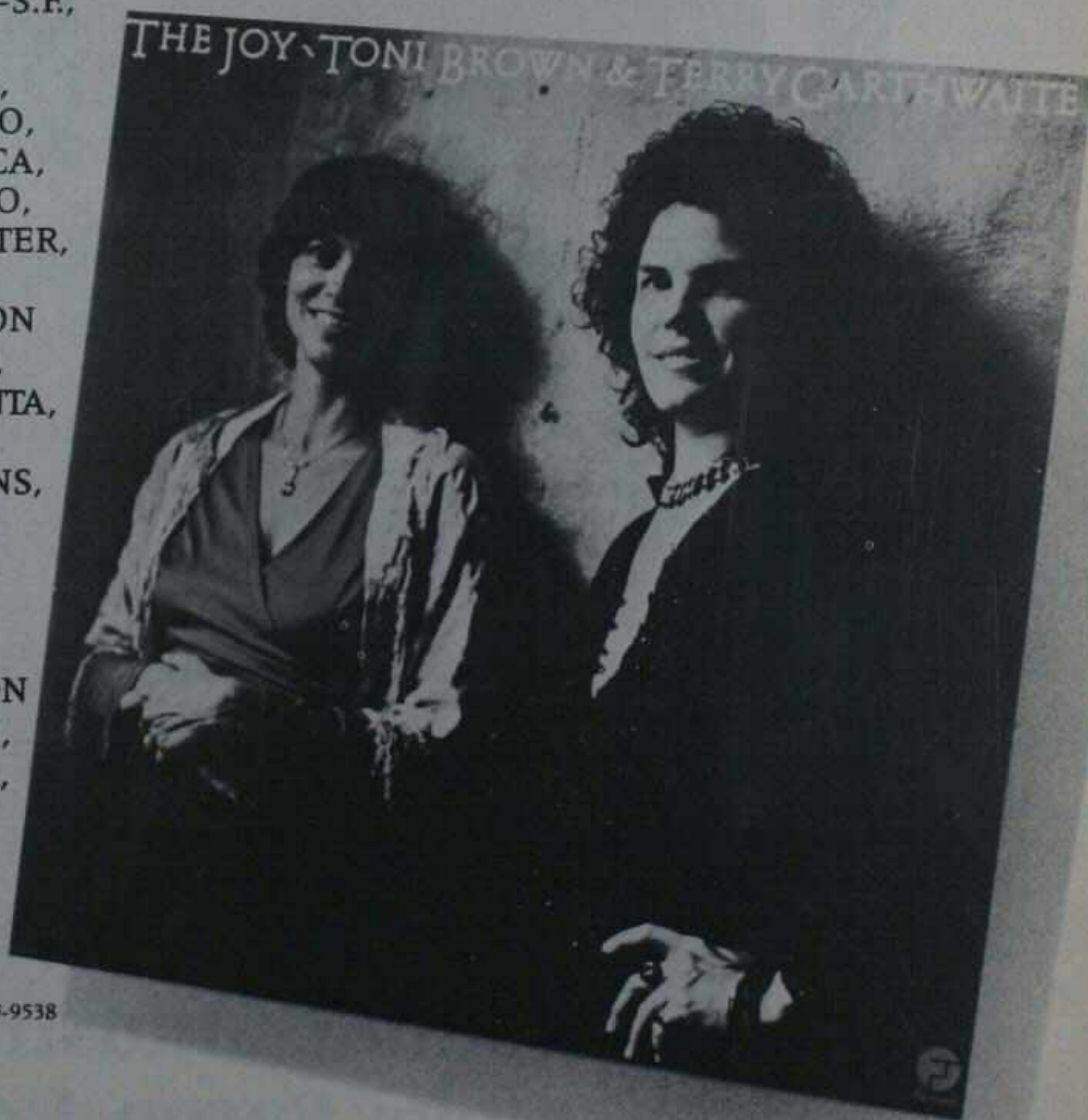
"... the synergy of the duo is irresistible.
Their kind of cooking is a joy to behold again."

THE JOY (TONI BROWN and TERRY GARTHWAITE) may be beheld on November 28 and 29 at the BIJOU in Philadelphia, on December 1 at the PARADISE in Boston, on December 3 at the CELLAR DOOR in Washington, D.C., on December 4 and 5 at the BOTTOM LINE in New York City, and on December 6 and 7 at the ROXY in Los Angeles.

Can't wait?... turn on any of these:

KWST-L.A., KSAN-S.F., WNEW-N.Y., WXRT-CHI., WMMS-CLEVE., WBCN-BOST., WEBN-CIN., KNAC-L.A., WMMR-PHILA., KLOL-HOUSTON, KYA-S.F., WPIX-N.Y., WKLS-ATL., WCOZ-BOSTON, WQDR-RALEIGH, WLIR-N.Y., WYDD-PITT., KZEW-DALLAS, KLBK-AUSTIN, WORJ-ORLANDO, KDKB-PHOENIX, WPLR-NEW HAVEN, KATT-OK.CITY, WBAB-N.Y., KRST-ALBUQUERQUE, WHFS-D.C., WLWQ-CIN., KNX-L.A., KSJO-WRAS-ATLANTA, KFML-DENVER, KPRI-SAN DIEGO, KPFT-HOUSTON, KPAS-EL PASO, WIQB-ANN ARBOR, SAN JOSE, KWKI-KANSAS CITY, WQFM-CHICAGO, WJKL-ELGIN, WCAS-BOSTON, WVOK-BIRMINGHAM, WRNW-N.Y., KINK-PORTLAND, KTIM-S.F., WIBA-MADISON, WRPL-CHARLOTTE, WLAV-GRAND RAPIDS, KFIG-FRESNO, WVAF-CHARLESTON, WXFM-CHICAGO, KZOZ-SAN LUIS OBISPO, WOUR-UTICA, KNOE-MONROE, KSFM-SACRAMENTO, WGVL-GAINESVILLE, WMJQ-ROCHESTER, KLRB-CARMEL, WQSR-SARASOTA, WFMF-BATON ROUGE, KWFM-TUSCON, WKDD-AKRON, KZAP-SACRAMENTO, WQCM-HAGERSTOWN, WERK-ATLANTA, KZAM-SEATTLE, WBUF-BUFFALO, WBRU-PROVIDENCE, KTCL-FT. COLLINS, KATA-ARCATA, KGOT-ANCHORAGE, WSAN-ALLENTOWN, WLYX-MEMPHIS, KFMH-MUSCATINE, KFMY-EUGENE, WQBK-ALBANY, WBBM-CHICAGO, WCMF-ROCHESTER, WBLM-LEWISTON, KTYD-SANTA BARBARA, KGLR-RENO, WAAL-BINGHAMTON, KLAY-TACOMA, KQRS-MINN., KOME-SAN JOSE, KEZY-LA., WRNO-NEW ORLEANS, WNOE-NEW ORLEANS, WZMF-MIL., WCOL-COLUMBUS, WQUD-MOLINE, KREM-SPOKANE, KZEL-EUGENE

F-9538



Produced by Michael Stewart

THE JOY - TONI BROWN & TERRY GARTHWAITE
ON FANTASY RECORDS & GRT TAPES

The Wells Fargo Band.



Show business has changed in the last 100 years.
So has Wells Fargo.

These fellows in the Wells Fargo band of Virginia City, 1869, didn't need a checking account, Master Charge, major loans or investment advice. The needs of musicians have changed over the years, and Wells Fargo has grown and changed alongside the entertainment industry.

We at Wells Fargo have a unique concept. A team of banking pros whose sole responsibility is serving people (and companies) in show business.

You've got the showmanship. We've got more than 100 years business experience as the oldest bank in the West. We'd like to put them together.

Entertainment Industries Center Wells Fargo Bank

Joseph R. Lipsher — Vice President and Executive Director
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Beverly Hills, California 90210
(213) 550-2295

FM Jamdango

They'll give you more excitement on one album than you'll hear in a lifetime!

Produced by: Neil Portnow
 A Sunbar Production
 Executive Producer: Warren Schatz
 Artist Direction:
 Ed Newmark Associates, Inc.



urts Format

I can't hear with my headphones off. I try to get "up" and get it back together, and here comes Michael Spears into the studio. He put his hand on the phone and says, "No more."

So, there I was, talking to my agent, trying to be a star, and my record was running out. Michael was really upset about that. Maybe you could put something in this interview like: "MG Kelly apologizes for letting a record run out."

H: Because Michael Spears probably hasn't forgotten.

K: Oh, no. There's no way he'll forget that one.

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(Continued on page 38)



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jocks and stations subscribing to the Weenie placed as finalists and winners in the Billboard Competitions than those of any other 3 imitators combined.

That's the message. For a list of Who's Who in radio who uses the Weenie, and free samples, write:

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 Suite 1,
 660 North Mashta Drive,
 Key Biscayne, Florida 33149

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(Continued on page 40)

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Kilgore, KHJ news and information, now more music with MG Kelly."

And that's my cue to hit the song and come in with, "Thank You, Lyle, it's 5:57 and blah, blah, a funny thing happened to me."

So he ends his newscast and the monitor's down and I don't hear him end. All of a sudden on the intercom I hear, "Gunner, hit the record," and I know I'm in trouble because there was five seconds of dead air and that's something you don't have in Top 40 radio. So, there I am with the phone in my hand and the monitor up and my finger on the button and

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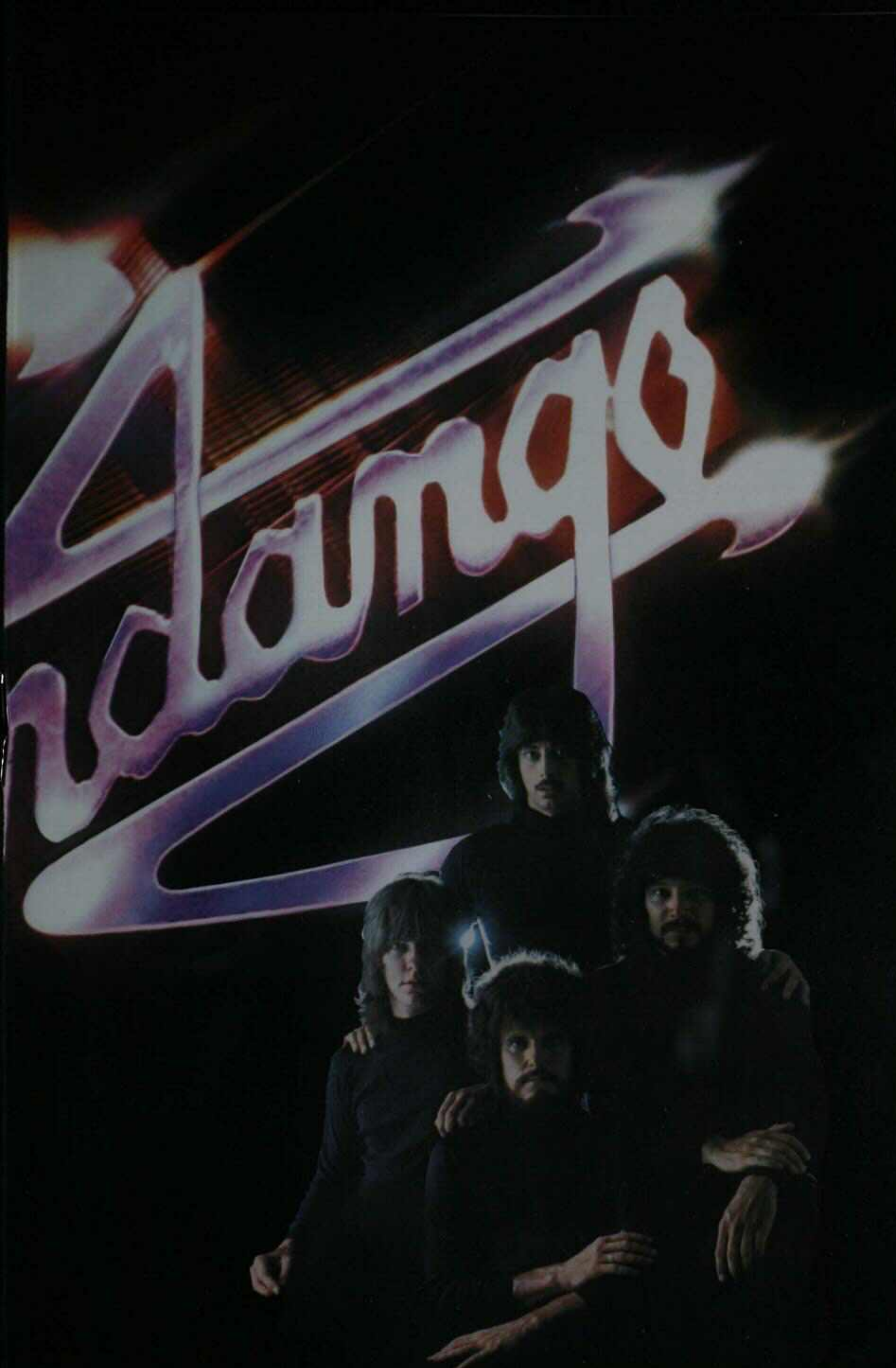
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arts Format



I can't hear with my headphones off. I try to get "up" and get it back together, and here comes Michael Spears into the studio. He put his hand on the phone and says, "No more."

So, there I was, talking to my agent, trying to be a star, and my record was running out. Michael was really upset about that. Maybe you could put something in this interview like: "MG Kelly apologizes for letting a record run out."

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(Continued on page 38)

NOVEMBER 19, 1977, BILLBOARD

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MONO

Radio-TV Programming

Kelly Downplays Repetition

• Continued from page 37

department down quite a bit and we're going to send some of the boys down to take you away in the wagon when you get off at 7. I said, "Oh really? Well I can't handle this. If I give you \$20, will you leave me alone." He said "Well, \$50 is the going rate." So I nailed them.

Sure enough, when I got off the air, there was a squad car sitting out front. Friends of mine, Dennis Farnham of the police department was sitting outside with handcuffs ready for me. So we went and had drinks and talked about it.

One of the funniest things that happened to me was when they used to send me out with the KHJ van to do all these promotions and I'd go out with a bunch of T-shirts loading down the van and the kids would jump all over the van, and rock the thing and almost turn it over. They would get wild. You get 1,000 people out there for some concert or something, they'll tear it down. So, I saw this and I drove out in the middle of the intersection and pulled around. And there are 500 kids following me into the intersection of the freeway.

This cop pulls me over and gets me out of the van and I have to put my hands against the side like they do in the movies.

And I say: "Officer, I'm Machine Gun Kelly."

And he said: "The hell you are. And I'm Clyde Barrow." He took me down to the precinct and Gerry Peterson who was program director had to come bail me out.

That's one reason I changed my name to just MG Kelly.

H: This character that you are on the air—Machine Gun or MG Kelly—how does that relate to your real life?

K: I just try to be myself on the air—a little more high energy at times than others. I used to get into that, where you try to be somebody else, screaming and raising hell. And then, somewhere along the way, I decided that I was just going to be myself. I felt it would help my acting career.

H: Were you born and raised in Oklahoma?

K: No, I was born in Long Beach, Calif. But I grew up and went to high school in Oklahoma.

H: What's your real name?

K: Gary Sinclair. I got the name Machine Gun Kelly when I went to Chicago. I really wanted to use the name Al Capone. Because I wanted a name that would reach out and hit you in the face. I got there and someone said: "They'll run you out of town with a name like that." But I wanted to use something like that. So, I started thinking of other gangsters and came up with George Machine Gun Kelly and thought: How ridiculous. How terrible. It's great.

And the name has really helped me in my career. It's been good to me.

Then, when the movie thing came along, I felt people wouldn't relate to Machine Gun and I had sort of an identity crisis. I thought that I would be Machine Gun Kelly on the air and MG Kelly in the movies. But when I started doing interviews and talk shows, it just didn't work when they introduced me as two people. So, I decided to go with just MG Kelly.

H: So, it was not a decision made by Michael Spears, the operations manager, to reshape your radio image?

K: You know, in a way it was. Because, when Charlie Van Dyke was still program director of KHJ, I would use Machine Gun Kelly most of the time. But when the films started coming out, I would throw in

MG Kelly once in a while. I'd say "It's 4:23 with MG." Charlie felt it sounded like a car. He couldn't be late to it.

Once when I was touring and doing interviews promoting a movie, I went by KFRC in San Francisco when Michael Spears was programming it. I introduced myself as MG Kelly. He said he thought it good that I was using MG Kelly. When he came to KHJ as operations manager, he asked if I wanted to be MG Kelly. So, I've been MG Kelly ever since.

I used to do this yell on the air where I'd just yell my name for like 45 seconds over a song like "Hocus Pocus" or something similar. Machine Gun spelled with 42 us. And once in a while I'll do that for nostalgia. Just to see if I can still do it. I've usually got the music real loud and I try to hit the same note. It's right on key. Oh, sometimes I get a little sour and everybody probably turns their radio off.

H: Do you ever really worry about people turning their radio off when you're on?

K: Yeah. In fact, I always get paranoia when I'm getting ready to go into a commercial cluster. Because I think that as soon as I hit the commercial they'll switch to another station. Ten-Q, right? Try to find some music. So, I'll try to lead them into the commercial by saying, as I come out of the record: "It's a couple of minutes after four with MG Kelly and coming up right after this commercial I have got the filthiest joke you've ever heard in your life. This thing is... I mean, probably you're going to hate me for it."

Then I hit the commercial. And when I come out of the commercial I'll hit a song and won't say anything.

Or, if I've got a real strong song coming up, I'll say: "I've got the Beatles with 'Hey Jude' coming up right after this." That's a pretty strong song; people won't tune that out.

H: Did anyone ever tell you how to do this or did you just pick it up somewhere?

K: I don't know. I just always had this paranoia about them turning me off.

H: It's always fascinating to me, the fact that a disk jockey must live and die with only the hope that people out there are listening. Because it's increasingly difficult to believe ratings.

K: I never could. I don't see how you could sample 10,000 people and believe that they represent the four million in the city.

H: Don't make the mistake in thinking that any ratings service is sampling 10,000 people. Would you believe 2,400... if you're lucky.

What do you think is your next plateau as a disk jockey?

K: I don't know. I haven't been putting that much energy into it as far as what I'm going to do in the future in radio. I want to do more voiceovers. And I want to stay on KHJ as long as I possibly can. But there's going to be a time when I'll more than likely have to make a decision about a radio career or a movie career. There's going to be a time when I'll need eight or nine weeks off for a movie or television project, it's going to fall during an Arbitron ratings survey, and management will say: "Well, goodbye."

Buy I won't be able to turn down something like a movie. Because I want to be an actor.

Radio for me, I assume, will become a thing of the past in the next few years.

But I'm not going to give it up until I have to. If they'll let me take

(Continued on page 40)



Guy Lombardo

Vox Jox

• *Continued from page 37*

Univ. of Washington, Seattle, is anxious to get back into radio full-time. He has been in radio six years and while going to school been doing weekends and vacation relief at

KAYO, Seattle. "Besides my board shifts, I'm also in charge of music research and take part in the music meetings. I've been tagging along behind our program director, Ben Peyton, absorbing all the info I can.

I feel I have the qualifications to program a contemporary or country station." Olson is 30 and can be contacted at KAYO or 206-525-7788. He'll be available in about five months.

Guy Stewart has left KDAY, Los Angeles to go to WBOK, New Orleans as assistant program director, 10 a.m. to 2 p.m. air personality. At KDAY he held down the 8 p.m. to midnight slot for two years.

Bubbling Under The HOT 100

- 101—JUST FOR YOUR LOVE, Memphis Horns, RCA 11064
- 102—THE WHOLE TOWN'S LAUGHING AT ME, Teddy Pendergrass, Epic 3633
- 103—SAN FRANCISCO, YOU'VE GOT ME, Village People, Casablanca 896
- 104—FUNK, FUNK, Cameo, Chocolate City 011 (Casablanca)
- 105—EAST BOUND & DOWN, Jerry Reed, RCA 11056
- 106—COME GO WITH ME, Pockets, Columbia 3 1063
- 107—LOVELY DAY, Bill Withers, Columbia 3 10627
- 108—BELLE, Al Green, Hi 7505
- 109—WHAT'S YOUR NAME, WHAT'S YOUR NUMBER, Andrea True Connection, Bud-dah 582 (Arista)
- 110—KISS ME THE WAY I LIKE IT, George McCrae, TK 1024

Bubbling Under The Top LPs

- 201—MEMPHIS HORNS, Get Up & Dance, RCA AL21-2198
- 202—STYX, Equinox, A&M SP 4559
- 203—PABLO CRUISE, A&M SP 4528
- 204—OUTLAWS, Arista 4092
- 205—MANHATTANS, It Feels So Good, Columbia PC 34450
- 206—KEITH GARRETT, Survivors Suite, Polydor ECM 1-1085
- 207—POINTER SISTERS, Having A Party, Blue Thumb BT 6023 (ABC)
- 208—SOUNDTRACK, Smokey & The Bandit, MCA 2099
- 209—JERRY REED, East Bound & Down, RCA APL1-2516
- 210—ST. TROPEZ, Je T'aime, Butterfly FLY 002

MG Kelly's View

• *Continued from page 38*

leaves of absence or vacations—I haven't had a vacation in three years because I've been using my vacation time to do movies—I think I can maintain the KHJ job. I don't see how the station can lose by me doing movies. My ratings went up after those films. And when I do public appearances, like at softball games, people scream the names of the characters I've played in "The Enforcer" or "A Star Is Born," so I know there is a correlation.

H: What advice would you have to people just starting out in radio now in Ada, Okla., or another place?

K: It depends on what the goals of the person are. Do they eventually want to work out here in Los Angeles?

H: A few years ago, the pinnacle of a radio career as an air personality was to work in New York. Now, it seems as if everyone eventually wants to work in Los Angeles.

K: I wouldn't want to work in New York. First of all, it would put limitations on my acting.

I don't know what advice to give someone who wants to get into radio. But I've always thought you had to be lucky in this business. That you have to be ready when the luck strikes or it doesn't do you any good.

But if you're just sitting around and not getting prepared for the day when that lucky break comes, luck doesn't knock twice.

That's why I have to be really careful right now. Because radio is my main income.

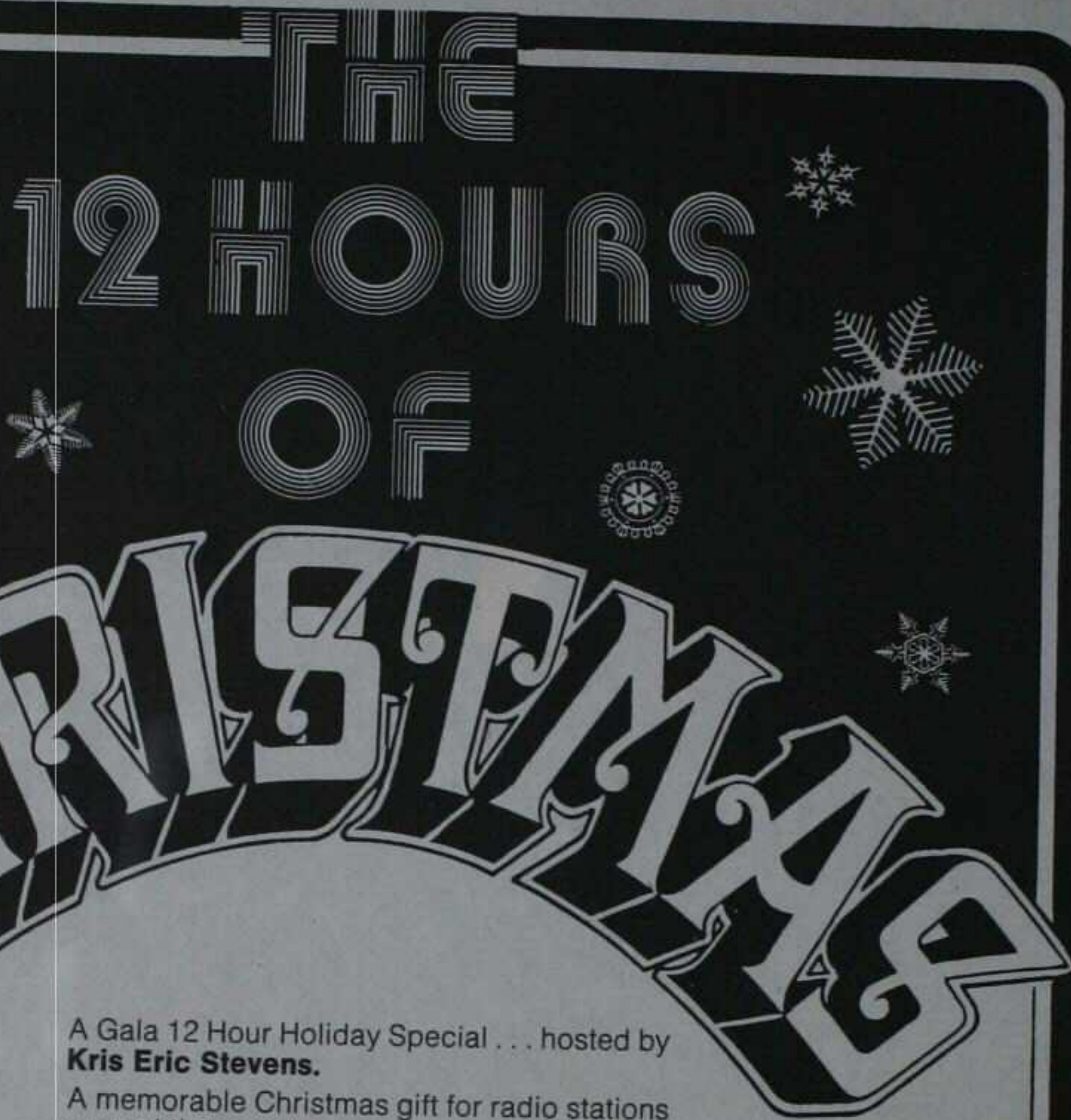
I'd be willing to starve to make it in acting. If I have to.

H: There are a lot of damned good actors and actresses who are starving now.

K: Yeah. Chicken one day and tuna the next. No offense, Charlie.

H: But you still want to be an actor?

K: I've got to do it. I know I can make it.



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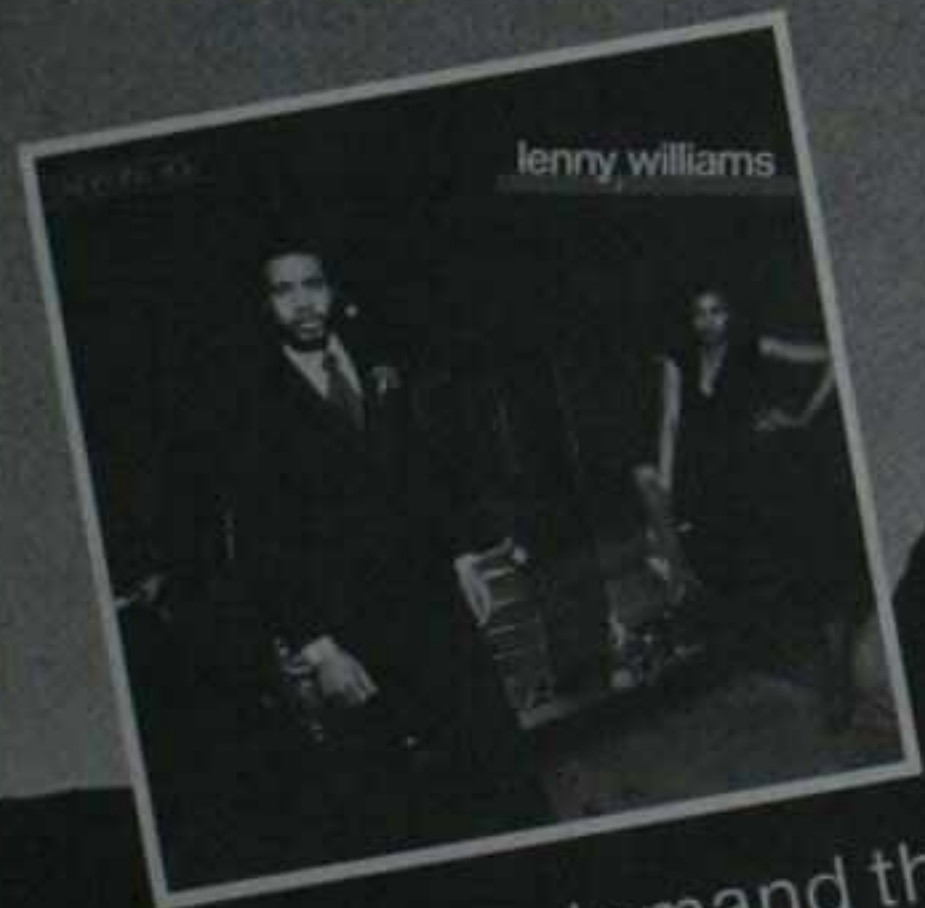
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Station Call Letters _____

Telephone No. _____

Lenny Williams



Nice Choice.

By popular demand the title cut from Lenny Williams' album Choosing You has been chosen as the new single.

Lenny Williams ... "Choosing You"
The new single from the album.

AB-12269
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A Spec-O-Lite Production

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abc Records
GRT Tapes

Nashville Labels Buoyant Over Gold, Platinum Horizons

Cite Wider Crossover Acceptance

• Continued from page 1

through artists appealing to a wider demographic cross section are gearing marketing and production concepts to capitalize on that broadening acceptance.

But those labels not realizing gold and/or platinum status are optimistic about future sales because of interest generated by country-oriented acts drawing attention to the country music field.

United Artists has obtained gold recognition through Kenny Rogers' single, "Lucille," and the "Kenny Rogers" LP. The label is expecting RIAA certification within the month on Rogers' "Daytime Friends" single and album, and Crystal Gayle's LP "We Must Believe In Magic."

Jerry Seabolt, national country promotion director at UA, attributes sales increases to the fact that "country music has broadened its base of appeal to the point that we're bringing in more and more listeners and buyers who are finding our kind of music."

"At the same time," Seabolt adds, "we're changing to some extent—country music's style has evolved to the point that more people want to buy it."

Although Seabolt doesn't feel that marketing approaches have changed dramatically, he does note a marketing intensification with more dollars being spent on advertising and research.

"We're going out to find what people want to buy," Seabolt says, "and we're keeping a closer tab on how product is moving all the way down to the local level."

Seabolt also sees a total level of sophistication taking place in the

country music field. "The country record buyer has become much more sophisticated and affluent, and demands more than he did 10 years ago," he points out.

"This is also reflected in the average price increase of sound units because people are demanding more quality."

Dave Wheeler, manager of national country sales for RCA Records, also points to "the growing acceptance of country music by a wider range of people" as a primary reason for record gold and platinum awards during the past two years.

Since 1976, RCA has experienced recognition for the "wanted: The Outlaws" LP which was certified both gold and platinum; Jennings' "Dreamin' My Dreams" and "Are You Ready For The Country" albums certified gold; and, of course, Elvis Presley gold LPs, "Welcome To My World" and "From Elvis Presley Boulevard," along with "Moody Blue" and "In Concert" which have been certified in both gold and platinum categories. "The Best Of Charley Pride, Vol. 1," released in October 1969, was certified platinum this year.

Previously, RCA gained gold records for Charley Pride, Eddy Arnold, Jim Reeves and Charlie Rich, but the "Wanted: The Outlaws" album broke an approximate five-year dry period in country-oriented gold product for RCA.

Wheeler is also anticipating golden records sales on Ronnie Milsap and Dolly Parton product with their emergence in the pop and easy listening markets.

"Three to four years ago sales ran 200,000-300,000 units on Waylon's albums," Wheeler remembers. "Top 40, easy listening and AOR stations have become aware of country-oriented product and this has certainly helped to increase sales for artists like Jennings, Parton and Milsap."

Wheeler's remarks about the importance of crossover action are emphasized by other label executives.

"There has been an increase in gold activity in country music only if it's defined as country crossover gold activity," Larry Baunach, vice president of promotion and creative services for ABC/Dot Records, points out.

"The hardcore country consumer market is not large enough for labels to realize immediate gold record sales, but gold sales are available through those country artists appeal to a crossover audience."

Baunach also cites younger demographics and multi radio format interest as main reasons for country artists gaining certified record sales. But he goes one step further by pointing out that country crossover or progressive country music sales have been strengthened through their availability in large retail outlets.

"For many years most country product sales have been through rackjobbers, discount outlets and mail order," he says. "The new large retail outlets are willing to stock progressive product; however, they're still not stocking the standard country artists very much."

"Therefore, younger buyers—who for the most part are the buyers that frequent those stores—are being exposed to crossover country product in that way as well."

Don Williams' "Visions" LP was shipped gold in Great Britain where Williams is referred to as a pop artist more so than a country artist. Although Jimmy Buffett is a pop artist who has crossed over into country, country sales were a definite factor in his "Changes In Latitudes... Changes In Attitudes" album recurring both gold and platinum certification.

"Country crossover product has been the mainstay for country music sales' share of the market percentage," Baunach maintains. "Standard country music is selling less than before—we're down from 15% share of the market to 6%-10% share of the market—but crossover product has helped us maintain an overall 20% share of the market. It's all in how you define country," Baunach points out. "We just have to keep up and adapt intelligently to the changes taking place."

Ed Keeley, Capitol Records' national country director of promotion and sales, has a similar opinion.

"There have been more acts going gold from a country springboard," he notes. "Where some records might not have been played first on a pop station, the country radio activity was a boost for pop activity. Obviously, this situation of country-type acts going gold has opened a lot of people's eyes to the fact that we do have very salable product."

Country sales were instrumental in obtaining gold certification for Dr. Hook's "Only Sixteen" album and Glen Campbell's "Southern Nights" single and LP.

Noting that the label has not achieved gold on any of its pure country product, Keeley re-emphasizes that the record that makes the pop chart and starts getting crossover play and sales is the greatest contender for gold certification.

"When those sales start to come, there are a lot of country buyers that will buy the record that had not bought it before," Keeley adds. "There's a giant limbo zone out there that we don't know how to read entirely."

Although in some of these cases it took a few years for sales to mount up, Columbia and Epic have racked up gold and platinum albums since 1976 by artists such as Charlie Rich,

"Behind Closed Doors," Lynn Anderson, "Rose Garden," Tammy Wynette, "Tammy Wynette's Greatest Hits," Willie Nelson, "Red Headed Stranger," and Engelbert Humperdinck, "After The Lovin'." "The Johnny Cash Portrait—His Greatest Hits, Vol. II" was certified gold this year.

Roy Wunsch, director of sales and promotion for Epic, notes: "The country audience is there, but partly because of its passiveness, it takes a lot of money to find them through research."

Wunsch's optimism toward increased certification activity is attributable to more country disks being programmed on varied radio formats and the aroused interest of younger audiences in country-oriented product.

"The Statler Brothers Best Of" album went gold this year and Frank Leffel, national country promotion director for Mercury, expects it to go platinum, and sees more of this activity in the future because of added crossover sales.

"We want to broaden the base of all our artists," Leffel states. "The industry as a whole has taken a stronger interest in country music. We aren't satisfied with a 50,000 sale on singles anymore because we know we can get more. The artists are also more interested in creating a totally good LP rather than two good cuts and eight others to fill it up."

Jack Pride, national country promotion manager for Polydor Records, notes "increased crossover activity and better production" as reasons for future gold activity. "Hank Williams, Sr.—24 Greatest Hits" double album set has been certified gold during the last year.

Ronnie McDowell's "The King Is Gone" and Jimmy Dean's "I.O.U." single brought gold disks to GRT Records during the last year.

"In those cases it was emotion and timing," Tom McEntee, promotion director, explains.

McEntee also adds a different light to the subject of country music coming to the limelight.

"The flavor of country music is going to start changing. We're going to see more creative use of instrumentation and lyrics. It's going to change but it will come from the same roots and I believe this new wave will emanate from Nashville."

Charlie Dick, national promotion manager with Gusto/Starday Records, cites the "increasing amount of

Gear More Promo For Younger \$

large country stations in major markets and the appeal to younger audiences" as reasons for more gold country disks in the future.

Dick also believes that "country music has become more diversified, there are better musicians, better material, and, in general, the standards of country music have gotten higher."

Red Sovine's "Teddy Bear" was a gold single for Gusto.

Although the MCA, Elektra and Warner Bros. labels have not obtained those golden sales yet from artists on their Nashville rosters, all executives feel confident about the future.

MCA plans to "match its country efforts toward airplay in the adult contemporary and Top 40 radio markets," according to John Brown, national country marketing director. "It won't work with every artist, but if an artist is that big in country, it's just a matter of time before they can go beyond that. The talent has always been there; it's a matter of better marketing methods."

Mike Suttle, director of marketing for Elektra's country division, has noticed a "40% increase in business over last year."

"Country music is reaching out to the masses," Suttle says, "and it's appealing to younger demographics. Certain artists have helped to expose other country artists to young audiences. Country artists' exposure on network tv and increased exposure through large retail outlets have also been instrumental in the emergence."

Stan Byrd, national sales and promotion director for Warner Bros. Country division, agrees that "airplay on varied radio formats is the vehicle to more gold and platinum status in country music."

Prior to 1976 Monument Records received gold recognition on some of Kris Kristofferson's product but the label has not experienced any since. But Tex Davis, promotion director, looks ahead.

"The new interest in country music, allowing product to crossover, makes gold and platinum more possible all the time," Davis notes.

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Nashville NARAS Chapter In Membership Expansion

NASHVILLE—In keeping with the increased activity within the Nashville NARAS chapter, the organization is planning new membership and industry events.

Seminars, lectures and other activities in conjunction with the NARAS Institute will be scheduled, according to Roger Sovine, president of the Nashville chapter.

Sovine cites a "substantial growth in membership in the past year" as another NARAS positive factor. Under the leadership of its board of governors and its executive director, Francine Anderson, the organization is expanding its scope of activities.

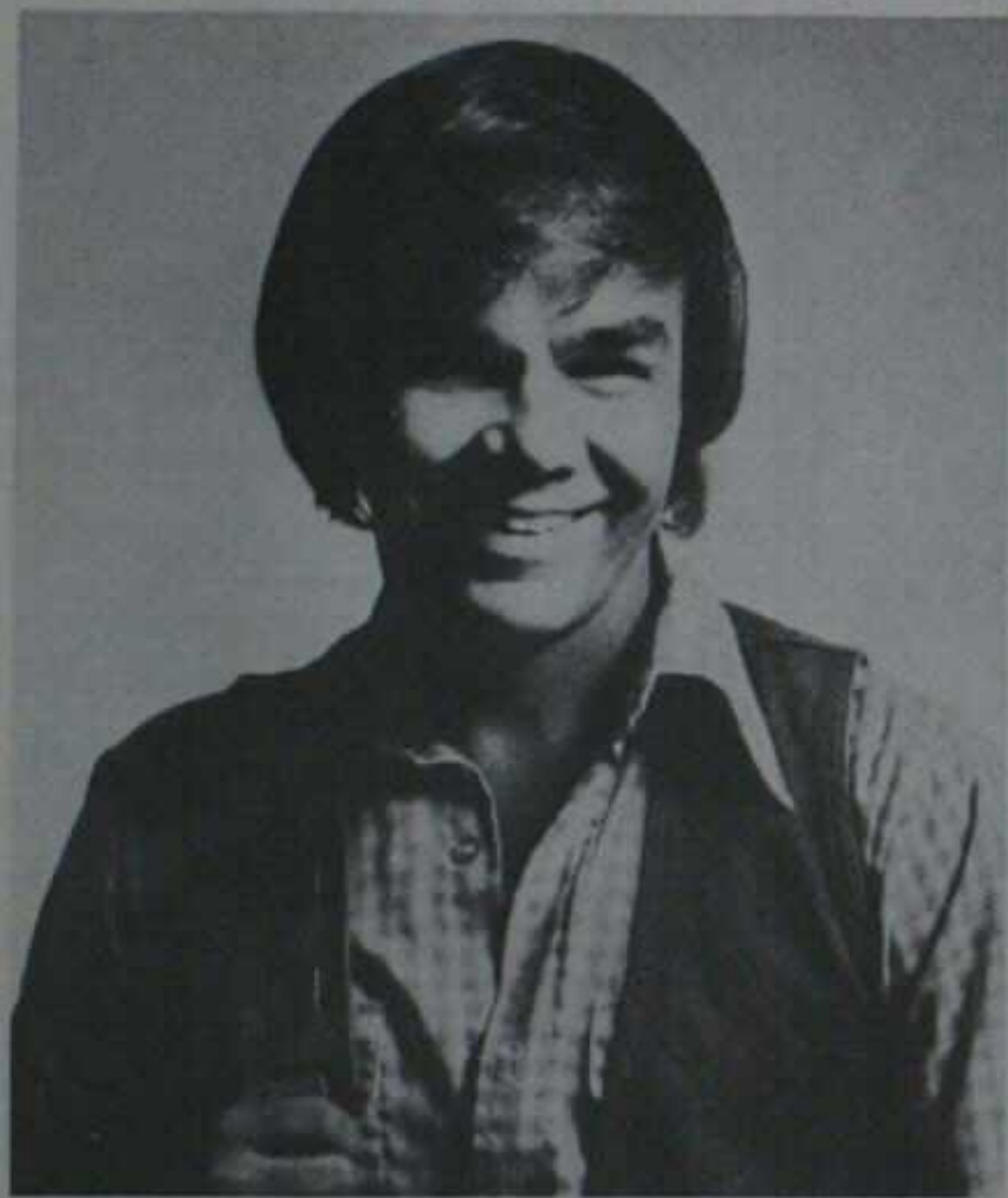
Recent highlights include the third annual Nashville NARAS studio musicians and background voices awards banquet and show. This year engineers were included

among those honored. Hargus "Pig" Robbins, the popular session pianist, won the most valuable player award.

The Nashville chapter also launched its NARAS showcase series with proceeds going toward development and expansion of chapter activities and membership benefits. Showcases have been held featuring acts on Playboy Records, RCA, ABC/Dot, United Artists and MCA.

The latest showcase was the first annual WORST Showcase (Billboard, Oct. 22, 1977). Standing for World's Oldest Rock Stars Together, it featured golden oldie performances by such artists-turned-executives as Bob Beckham, Jimmy Gilmer, Dave Burgess, Gene Kennedy, Jimmy Bowen, Bill Justis and Buzz Cason.

BACK-TO-BACK HITS



DICKEY LEE
'Peanut Butter'

PB-11125

Record World 20• / Billboard 22• / Cash Box 25•



DOTSY
*'It Should Have
Been Easy'*

PB-11138

Record World 58• / Billboard 45• / Cash Box 42•



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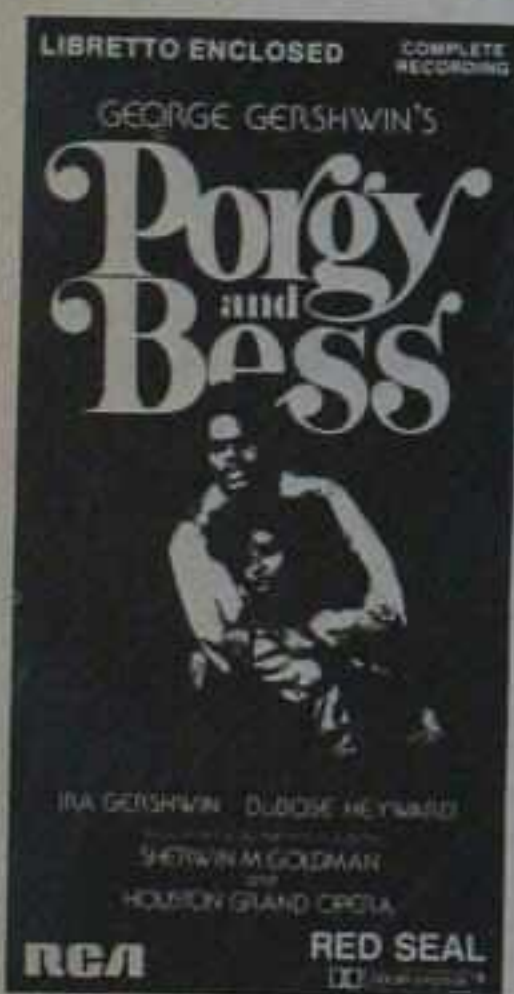
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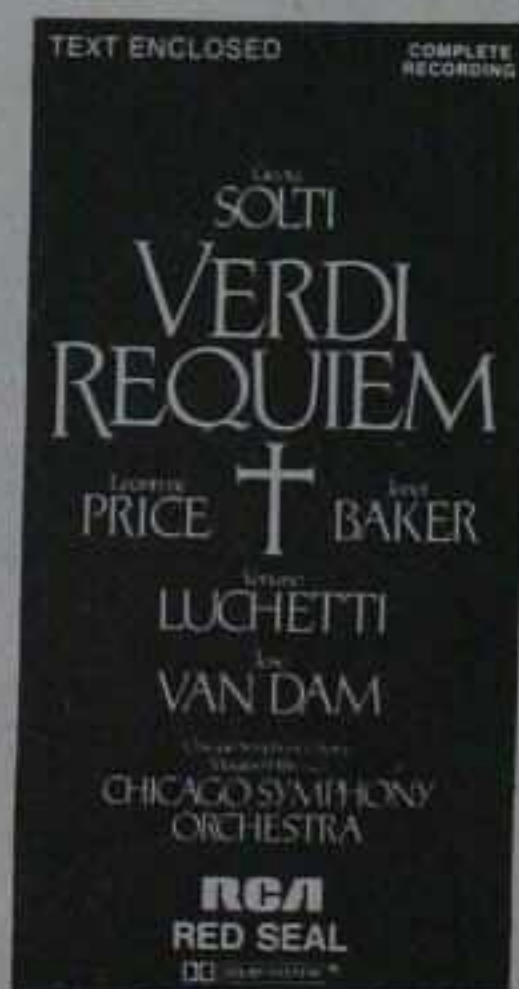
ARK3-2537



ARK3-2109



ARK3-2046



ARK2-2476

ARK2-0105
Puccini: TOSCA—Price, Domingo, Milnes, Mehta
ARK2-0371
Puccini: LA BOHEME—Caballe, Blegen, Domingo, Milnes, Salti
ARK3-2540
Puccini: MADAMA BUTTERFLY—Price, Elias, Tucker, Leindorf
ARK3-2538
Verdi: LA TRAVIATA—Mollo, Tucker, Merrill, Previtali

ARK3-2543
Verdi: LA FORZA DEL DESTINO—Price, Cassotto, Domingo, Milnes, Levine
ARK3-2542
Bizet: CARMEN—Price, Freni, Corelli, Merrill, Karajan
FRK2-5994
Offenbach: LA PERICHOLE—Crespin, Varzo, Bastin, Lombard



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Billboard

Billboard SPECIAL SURVEY For Week Ending 11/19/77
(Published Once A Month)

Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	NEW ENTRY		RACHMANINOFF: Concerto #3 (Berman (Abbado) Columbia 34540
2	1	93	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
3	NEW ENTRY		VERDI: Il Trovatore (Sutherland, Pavarotti, Horne) Natl. Phil. Orchestra (Bonyng) London 13124
4	NEW ENTRY		GREATEST HITS OF 1720 (Kapp) Columbia 34544
5	2	39	PACHELBEL KANON: Two Suites; FASCH: Two Symphonies Paillard Chamber Orchestra (Andre), RCA FRL1-5468
6	6	18	GRANADOS: GOYESCAS De Larrocha, London OS 7009
7	4	22	GERSHWIN: Porgy & Bess Houston Opera Company, RCA Red Seal ARL3-2109
8	7	35	THE GREAT PAVAROTTI London OS 26510
9	3	8	ALBINONI: Adagio in G Minor St. Martin-in-the-Fields Orch. (Marriner), Angel 37044 (Capitol)
10	NEW ENTRY		JANACEK: Katya Kabanova (Soderstrom) Vienna Phil. Orch. (Mackerras) London 12109
11	9	12	CHOPIN POLONAISES Pollini, DGG 2530.659 (Polydor)
12	8	26	MAHLER: Symphony #9 Chicago Symphony Orchestra (Giulini), DDG 2707.097 (Polydor)
13	13	26	RAVEL: Bolero Chicago Symphony Orchestra (Solti), London CS 7033
14	10	12	VIVALDI: FOUR SEASONS 1 Music, Philips 6500.017 (Phonogram)
15	30	22	SIBELIUS: Symphony #2 Boston Symphony Orchestra (Davis), Philips 9500.141 (Phonogram)
16	22	8	ROMANTIC VIOLIN, Fodor RCA ARL1-2365
17	14	52	BOLLING: Concerto for Classic Guitar and Jazz Piano Lagoya, RCA FRL1-0149
18	18	61	GO FOR BAROQUE Paillard Chamber Orchestra, RCA Victrola AVM 1-1687
19	16	4	A LITTLE NIGHT MUSIC (Marriner), Angel 37443
20	23	4	MAHLER: Symphony #2 (Abbado), DG 2707.094
21	21	8	A CONTEMPORARY ELIZABETHAN CONCERT (Munrow), Angel 37263
22	15	43	HOLST: The Planets Tomita, RCA Red Seal APL1-1919
23	5	22	INSTRUMENTS OF THE MIDDLE AGES & RENAISSANCE Early Music Consort Of London (Munrow), Angel SB2-3810 (Capitol)
24	19	4	RAMPAL, Virtuosa Flute RCA 2369
25	25	4	RAMPAL, Romantic Flute RCA 2501
26	11	107	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
27	27	4	HOVHANESS: Rubayat Of Omar Kaayan (Kostelanez), Col. 34537
28	28	4	CARRERAS: Opera Arias Philips 9500.203
29	31	22	OPERATIC DUETS Sutherland & Pavarotti, London OSA 26437
30	12	4	DVORAK: Piano Concerto in G Minor (Richter), Angel 37239
31	17	8	BACH: Brandenburg Concertos Stuttgart Chamber Orch. (Munchinger), London STS-15366/7
32	26	8	BEVERLY SILLS, Music Of Victor Herbert Angel 37160
33	24	111	BEETHOVEN: Symphony No. 5 Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
34	20	4	BEETHOVEN: Complete Symphonies (Solti), London OSP 9
35	32	26	MUSSORGSKY: PICTURES AT AN EXHIBITION Chicago Symphony Orchestra (Giulini), DGG 2530.783 (Polydor)
36	35	18	BEETHOVEN: NINE SYMPHONIES Cleveland Orchestra (Szell), Columbia M7X 30281
37	29	4	MAHLER: Songs From Des Knaben Wunderhorn (Haitink), Philips 9500.316
38	33	8	BEETHOVEN: Favorite Sonatas (Horowitz), Col. M34509
39	39	8	BRAHMS: Symph. #3 Chicago Symphony Orch. (Levine), RCA ARL1-2097
40	40	8	SCHUBERT: Symph. #9 Concertgebouw Orch. (Haitink), Philips 9500.097

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WEEKS on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licenses))
7	LAY IT ON ME—Sylvia (S. Robinson, T. Keith, M. Moore, R. Tate), Vibration 570 (All Platinum) (Gamb, BM)
7	COULD HEAVEN EVER BE LIKE THIS—Ibris Muhammad (D. Matthews), Kudu 939 (CTI) (Warner Bros. ASCAP)
2	SHOUTING OUT LOVE—Emotions (Wilkes, Smith), Stax 3200 (Fantasy) (East/Memphis, BM)
2	MORE THAN A WOMAN—Tearess (Gibb, Gibb, Gibb), Capitol 4500 (Sligwood/Unichappel, BM)
3	WHAT I DID FOR LOVE—Inner City Jam Band (M. Hamish, E. Kleban), Bareback 535 (American Compass, ASCAP/Wren, BM)
5	MELODIES—Made In The U.S.A. (F. Nease, B. Britton), Delite 1594 (Delite/Capri, BM)
10	GLAD YOU COULD MAKE IT—Archie Bell & The Drells (V. Castorphen), Philadelphia International 83632 (CBS) (Mighty Three, BM)
10	WIDE STRIDE—Billy Preston (B. Preston), A&M 1980 (Irving/W.E.P., BM)
3	EASY COMIN' OUT (Hard Goin' In)—William Bell (W. Bell, P. Mitchell), Mercury 73961 (Phonogram) (Bell-Kat/Beinda, BM)
2	KISS ME (The Way I Like It)—George McCrae (S. Kari, T.K. 1024) (Sherlyn, BM)
8	IT TOOK A WOMAN LIKE YOU—Mystique (J. Boyce) Curtom 0130 (Warner Bros.) (Song Tailors, BM)
8	I BELIEVE IN MUSIC—Mass Production (R. Williams) Cotillion 44221 (Atlantic) (Pepper, ASCAP)
6	GET INTO YOUR LIFE—Beloys (Beloys), 20th Century 2353 (Fleet/20th Century, ASCAP)
0	DEEPER—New Birth (J. Footman, F. Wilson, J. Wieder), Warner Bros. 8422 (Screen Gems EMI, BMI/Colgems EMI, ASCAP)
2	MERRY GO ROUND—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Salzhell, L. Bonner), Mercury 73956 (Phonogram) (Playone, BM)
2	RUNAWAY—Salsoul Orchestra featuring Loleatta Holloway (R. James, V. Montana Jr., J. Gugliuzza), Salsoul 7045 (Salsoul/Vincent Mootana, ASCAP)
5	LOVE MAGNET—Fredda Payne (Wieder, Footman, Wilson), Capitol 4494 (Screen Gems, EMI/Colgems, EMI/TRACO/Spec O-Lite/BMI, ASCAP)
3	YOU NEED TO BE LOVED—Jermaine Jackson (J. Jackson, K. Wakefield, M. McGloory), Motown 1409 (Jobete, ASCAP/Stone Diamond, BM)
1	JACK AND JILL—Radyo (R. Parker, Jr.), Arista 0283 (Raydola, ASCAP)
3	SOLO FLIGHT (Opus I)—Mandre (A. Lewis), Motown 1429 (Jobete, ASCAP)
1	COCOMOTION—El Coco (W.M. Lewis, L. Rinder, M. Ross), A&I 147 (Equinus, BM)
2	A PIECE OF THE ACTION—Mavis Staples (C. Mayfield), Curtom 0132 (Warner Bros.) (Mayfield/Primus Artists/Verdon, BM)
1	THE SHOW MUST GO ON—Four Tops (L. Payton, F. Bridges, L.R. Payton), ABC 12315 (ABC Dunhill, Rail, BM)
1	WONDERFUL—Marilyn McCoo And Billy Davis Jr. (H. Banks, C. Hampton), ABC 12216 (Irvin, BM)
7	THIS TIME WE'RE REALLY THROUGH—Eleanor Grant (J. Weaver), Columbia 310617 (Muscle Shoals, BM)
1	CHEATERS NEVER WIN—Love Committee (R. Tyson, A. Felder, T.G. Conway), Gold Mind 1264003 (Salsoul)
1	WRAP YOUR ARMS AROUND ME—R.C. & The Sunshine Band (H.W. Casey, R. Finch), T.K. 1022 (Sherlyn/Harrick, BM)
1	SEE A LITTLE FURTHER (Than My Bed)—Staples (L. Record, E. Acklin), Warner Bros. 8460 (Irving/Angelshell, BM)
4	IF I HAD A GIRL—Chi-Lite (P. Gantt), Mercury 72954 (Phonogram) (Josiah, BM)
8	BE MY LADY—Melars (A. Neville, C. Neville, J. Modeliste, L. Nicoletti, G. Porter Jr.) Warner Bros. 8434 (Cabbage Alley/Rivastander, BM)
7	THEME FROM STARKY & HUTCH—Rhythm Heritage (T.W. Scott), ABC 12273 (Spellgold, BM)
11	RIGHT PLACE, WRONG TIME—Bobby Patterson (B. Patterson), All Platinum 2371 (Gamb, BM)

NOVEMBER 19, 1977, BILLBOARD

★ 37	6	DO DO WAP IS STRONG IN HERE—Curtis Mayfield (C. Mayfield), Curtom 0131 (Warner Bros.) (Mayfield/Short Eyes, BM)	63	53	14	DOY BOY—Kiki Keys (N. Whitfield), Whitfield 8491 (Warner Bros.) (May Twelfth/Warner-Tamela, BM)				
30	31	8	I GOT TO HAVE YOUR LOVE—Fantastic Four (L. Perry, J. Epps, D. Coffey) Westbound 55403 (Atlantic) (Bridgeport, BM)	★ 74	3	LET ME LIVE THE LIFE I LOVE—Latinare (R. Latimore), Gladys 1744 (C.T.R.) (Sherlyn, BM)	96	79	5	
★ 44	4	4	BOP GUN (Endangered Species)—Parliament (S. Clinton, G. Shiver, W. Gulliel), Casablanca 900 (Ricks/Waltis, BM)	65	65	5	HAVING A PARTY—Painter Sisters (S. Cook), Blue Thumb 275 (ABC) (Kapp, BM)	97	95	4
★ 42	5	5	LOVELY DAY—Bill Withers (B. Withers, S. Scarborough), Columbia 310627 (Golden Withers/Diappell, BM)	66	46	12	HEAVEN ON EARTH (So Fine)—Spioners (C. James), Atlantic 3425, (Mighty Three, BM)	98	93	8
33	40	7	JOY TO HAVE YOUR LOVE—Patti LaBelle (R. Parker, Jr., J. Cohen, B. Ellisor), Epic 850445 (Raida, ASCAP/Polygrams/Gospel Birds, BM)	67	58	11	I'VE NEVER BEEN TO ME—Nancy Wilson (R. Miller, K. Hirsch), Capitol 4476 (Stone Diamond, BM)	99	96	7
				★ 82	2	AS—Shava Wonder (S. Wonder), Tania 54291 (Motown) (Jobete/Black Bull, ASCAP)	100	97	11	

(Continued on page 34)

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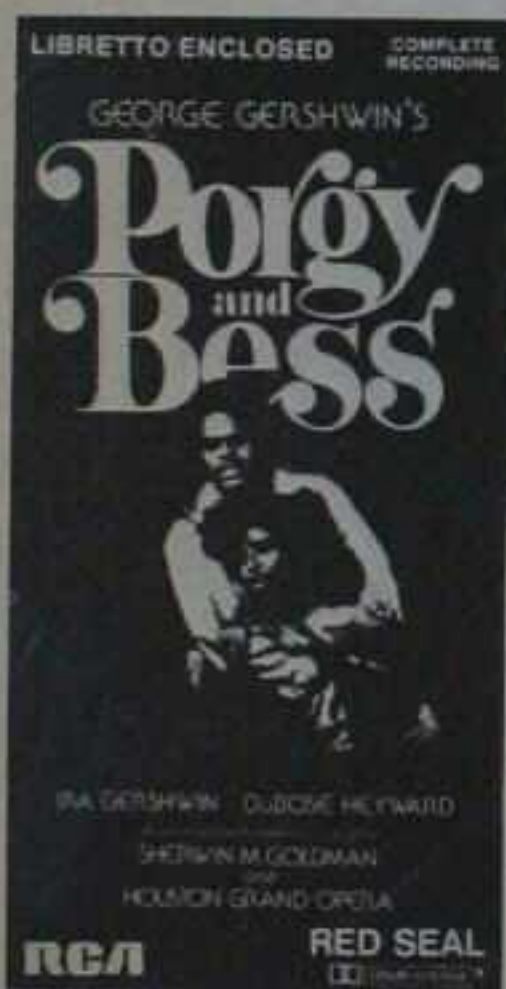


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Verdi: LA FORZA DEL DESTINO—Price, Cusotto, Domingo, Milnes, Levine

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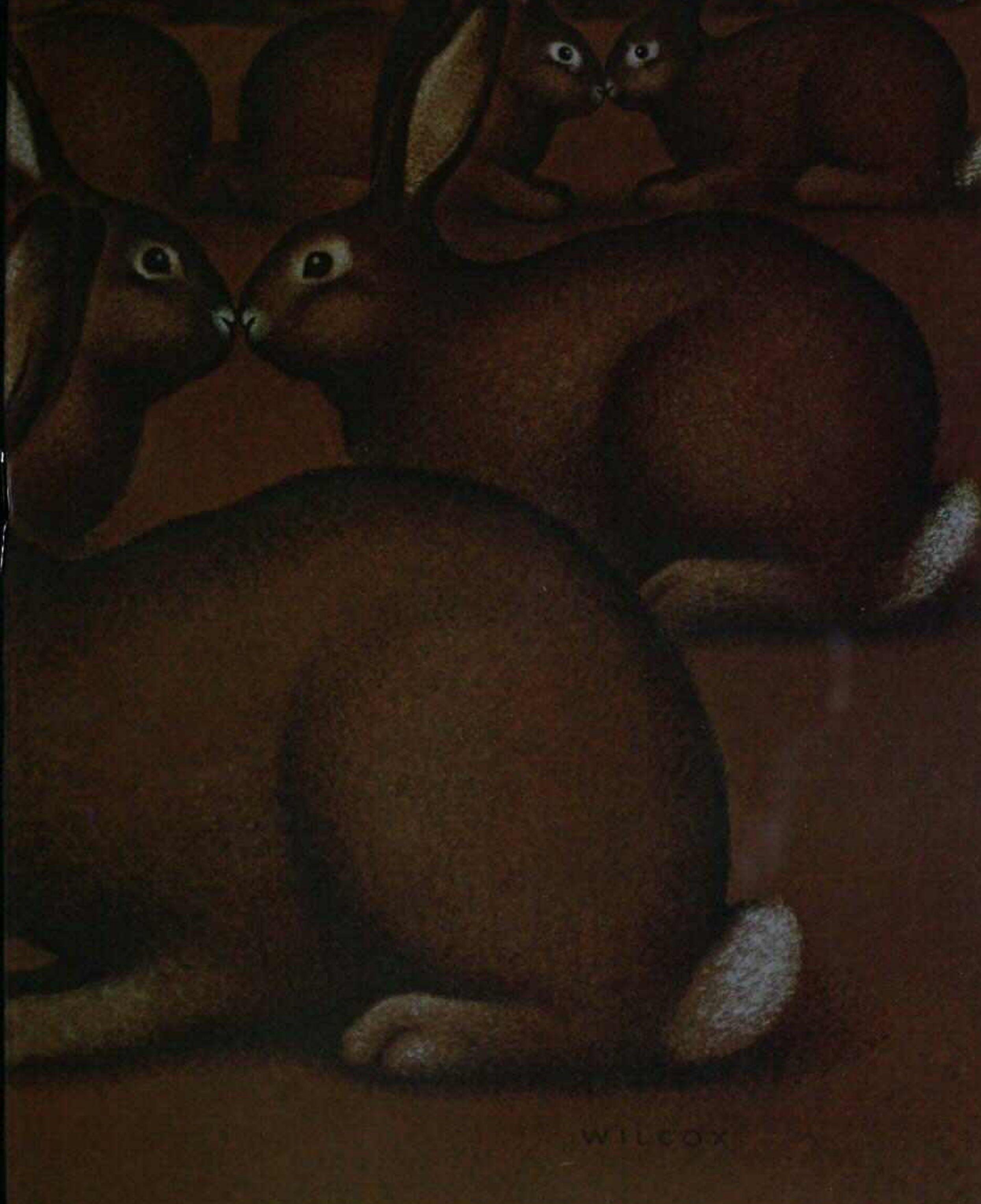


33	24	111	BEETHOVEN: Symphony No. 5 Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
34	20	4	BEETHOVEN: Complete Symphonies (Solti), London CSP 9
35	32	26	MUSSORGSKY: PICTURES AT AN EXHIBITION Chicago Symphony Orchestra (Giulini), DGG 2530.783 (Polydor)
36	35	18	BEETHOVEN: NINE SYMPHONIES Cleveland Orchestra (Szell), Columbia M7X 30281
37	29	4	MAHLER: Songs From Des Knaben Wunderhorn (Haitink), Philips 9500.316
38	33	8	BEETHOVEN: Favorite Sonatas (Horowitz), Col. M34509
39	39	8	BRAHMS: Symph. #3 Chicago Symphony Orch. (Levine), RCA ARL1-2097
40	40	8	SCHUBERT: Symph. #9 Concertgebouw Orch. (Haitink), Philips 9500.097

NOVEMBER 19, 1977, BILLBOARD

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WEEKS on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
7	LAY IT ON ME —Sylvia (S. Robinson, T. Keith M. Moore, R. Tate), Vibration 570 (All Platinum) (Gambit, BM)
7	COULD HEAVEN EVER BE LIKE THIS —Ibrie Muhammad (D. Matthews), Kudu 939 (CTI) (Warner Bros. ASCAP)
2	SHOUTING OUT LOVE —Emotions (Wilkes, Smith), Stax 2703 (Fantasy) (East/Memphis, BM)
2	MORE THAN A WOMAN —Tears (Gibb, Gibb, Gibb), Capitol 4500 (Cligwood/Unchappell, BM)
3	WHAT I DID FOR LOVE —Inner City Jam Band (M. Hamish, E. Kleban), Bareback 535 (American Compass, ASCAP/Wras, BM)
5	MELODIES —Made In The U.S.A. (F. Nerango, B. Britton), Delle 1694 (Delifol/Capri, BM)
10	GLAD YOU COULD MAKE IT —Archie Bell & The Drells (V. Castorphan), Philadelphia International 83632 (CBS) (Mighty Three, BM)
10	WIDE STRIDE —Billy Preston (B. Preston), A&M 1980 (Irving/W.E.F., BM)
3	EASY COMIN' OUT (Hard Goin' In) —William Bell (W. Bell, P. Mitchell), Mercury 73961 (Phonogram) (Bell-Kat/Beinds, BM)
2	KISS ME (The Way I Like It) —George McCrae (G. Kari, T.K. 1024) (Sheryl, BM)
8	IT TOOK A WOMAN LIKE YOU —Mystique (J. Boyce) Curton 0130 (Warner Bros.) (Song Tailors, BM)
8	I BELIEVE IN MUSIC —Mass Production (R. Williams) Collision 44271 (Atlantic) (Pepper, ASCAP)
6	GET INTO YOUR LIFE —Beloys (Beloys), 20th Century 2352 (Fidel/20th Century, ASCAP)
10	DEEPER —New Birth (J. Footman, T. Wilson, J. Wieder), Warner Bros. 8422 (Screen Gems/EMI, BMI/Calgems/EMI, ASCAP)
2	MERRY GO ROUND —Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Saltbell, L. Bonner), Mercury 73956 (Phonogram) (Playone, BMI)
2	RUNAWAY —Salsoul Orchestra featuring Loleatta Holloway (R. James, V. Montana Jr., J. Gagliuzzo), Salsoul 3945 (Salsoul/Vincent Mootana, ASCAP)
5	LOVE MAGNET —Frieda Payne (Wieder, Footman, Wilson), Capitol 4494 (Screen Gems, EMI/Calgems, EMI/TRACO/Spect O-Lite/BMI, ASCAP)
3	YOU NEED TO BE LOVED —Jermaine Jackson (J. Jackson, K. Wakefield, M. McGloory), Motown 1409 (Jobete, ASCAP/Shine Diamond, BM)
1	JACK AND JILL —Radyo (R. Parker, Jr.), Arista 0283 (Raydola, ASCAP)
3	SOLO FLIGHT (Opus I) —Mandre' (A. Lewis), Motown 1429 (Jobete, ASCAP)
1	COCOMOTION —El Coco (W.M. Lewis, L. Rinder, M. Ross), A&I 147 (Equinox, BM)
2	A PIECE OF THE ACTION —Mavis Staple (C. Mayfield), Curton 0132 (Warner Bros.) (Mayfield/Primus Artists/Verdon, BM)
1	THE SHOW MUST GO ON —Four Tops (L. Payton, F. Bridges, L.R. Payton), ABC 12315 (ABC Dunhill, Rail, BM)
1	WONDERFUL —Marilyn McCoo And Billy Davis Jr. (H. Banks, C. Hampton), ABC 12216 (Irwin, BM)
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1	WRAP YOUR ARMS AROUND ME —K.C. & The Sunshine Band (H.W. Casey, R. Finch), T.K. 1022 (Sheryl/Harrick, BM)

NOVEMBER 19, 1977, BILLBOARD

... drama classes and while it is directly affiliated with USC's school of Performing Arts, its instruction does not lead to a degree, therefore, tuition is lower.

This marks the second time the Community School has won the Schlitz (KGFJ) KKT award.

Melba Moore, Cleavon Little and Sherman Hemsley (George Jefferson on CBS-TV's "The Jeffersons") are talking about a film version of "Purlie." Melba won the Tony

(Continued on page 34)

37	6	DO DO WAP IS STRONG IN HERE—Curtis Mayfield (C. Mayfield), Curton 0131 (Warner Bros.) (Mayfield/Short Tons, BM)	63	53	14	CREAM CITY—Aalon (Aalon, Jerry Goldstein), Arista AS-0249 (Milwaukee Music, Inc., BM/Far Out Music, Inc., ASCAP)	96	79	5	
30	31	8	I GOT TO HAVE YOUR LOVE—Fantastic Four (L. Perry, J. Egan, D. Coffey) Westbound 55403 (Atlantic) (Bridgeport, BM)	74	3	LET ME LIVE THE LIFE I LOVE—Lalonne (B. Lalonne), Gladco 3744 (C.T.K.) (Sheryl, BM)	97	95	4	
44	4	4	BOP GUN (Endangered Species)—Parliament (S. Clinton, G. Shuler, W. Collins), Casablanca 900 (Ricks/Walsh, BM)	65	65	5	HAVING A PARTY—Fowler Sisters (S. Cook), Blue Thumb 275 (ABC) (Kaps, BM)	98	93	8
42	5	5	LOVELY DAY—Bill Withers (B. Withers, S. Scarborough), Columbia 310627 (Golden Withers/Chappell, BM)	66	46	12	HEAVEN ON EARTH (So Fine)—Spinners (C. James), Atlantic 3425 (Mighty Three, BM)	99	96	7
33	40	7	JOY TO HAVE YOUR LOVE—Patti LaBelle (R. Parker, Jr., J. Cohen, B. Ellisor), Epic 853445 (Ravda, ASCAP/Patagonia/Gospel Birds, BM)	67	58	11	I'VE NEVER BEEN TO ME—Nancy Wilson (S. Miller, K. Hirsch), Capitol 4476 (Shine Diamond, BM)	100	97	11
				82	2	AS—Stevie Wonder (S. Wonder), Tamla 54291 (Motown) (Jobete/Black Bull, ASCAP)				

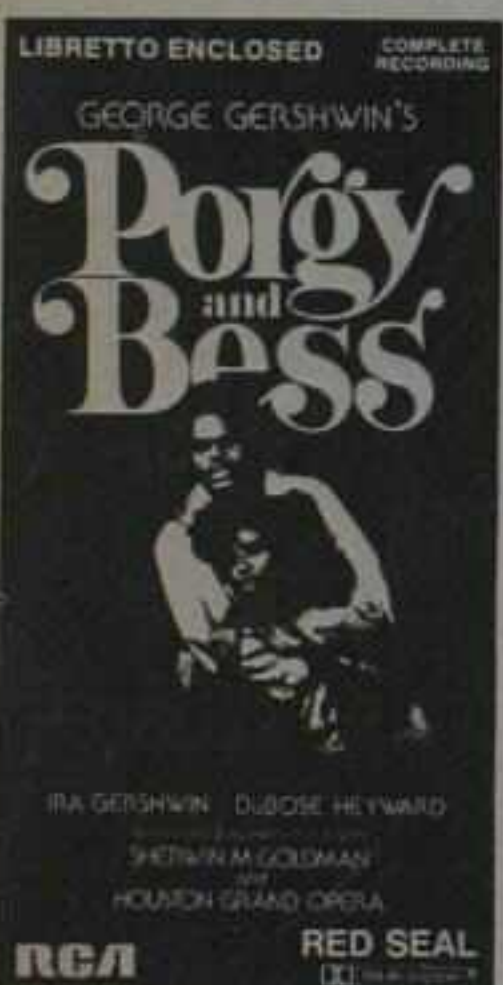
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Puccini: LA BOHEME—Caballe, Blegen, Domingo, Milnes, Solti

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ARK3-2046

ARK2-2476

ARK3-2543
Verdi: LA FORZA DEL DESTINO—Price, Cosotto, Domingo, Milnes, Levine

ARK3-2542
Bizet: CARMEN—Price, Freni, Corelli, Merrill, Karajan

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Offenbach: LA PERICHOLE—Crespin, Vanzo, Bastin, Lombard

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34	20	4	Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
35	32	26	BEETHOVEN: Complete Symphonies (Solti), London CSP 9
36	35	18	MUSSORGSKY: PICTURES AT AN EXHIBITION Chicago Symphony Orchestra (Gulini), DGG 2530.783 (Polydor)
37	29	4	BEETHOVEN: NINE SYMPHONIES Cleveland Orchestra (Szell), Columbia M7X 30281
38	33	8	MAHLER: Songs From Des Knaben Wunderhorn (Haitink), Philips 9500.316
39	39	8	BEETHOVEN: Favorite Sonatas (Horowitz), Col. M34509
40	40	8	BRAHMS: Symph. #3 Chicago Symphony Orch. (Levine), RCA ARL1-2097
			SCHUBERT: Symph. #9 Concertgebouw Orch. (Haitink), Philips 9500.097

Rock Singles Best Sellers

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As Of 11/7/77

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- 1 YOU LIGHT UP MY LIFE—Debbie Boone, Warner/Curb 8446
- 2 DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—United Artists 1016
- 3 I FEEL LOVE—Donna Summer—Casablanca 884
- 4 STAR WARS—Meco—Millennium 604 (Casablanca)
- 5 WE'RE ALL ALONE—Rita Coolidge—A&M 1965
- 6 THAT'S ROCK-N-ROLL—Shaun Cassidy—Warner/Curb 8423
- 7 BABY, WHAT A BIG SURPRISE—Chicago—Columbia 3-10620
- 8 KEEP IT COMING—K.C. & the Sunshine Band—TK 1023
- 9 BOOGIE NIGHTS—Heatwave—Epic 8-50370
- 10 SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers—Big Tree 16094
- 11 SHE DID IT—Eric Carmen, Arista 0266
- 12 JUST REMEMBER I LOVE YOU—Firefall—Atlantic 3420
- 13 HOW DEEP IS YOUR LOVE—Bee Gees—RSO 882
- 14 BLUE BAYOU—Linda Ronstadt—Asylum 45431
- 15 COLD AS ICE—Foreigner—Atlantic 3410
- 16 WE JUST DISAGREE—Dave Mason—Columbia 3-10575
- 17 HEAVEN ON THE 7TH FLOOR—Paul Nicholas—RSO 878 (Polydor)
- 18 NOBODY DOES IT BETTER—Carly Simon—Electra 45413
- 19 DAY BREAK—Barry Manilow—Arista 273
- 20 SEND IN THE CLOWNS—Judy Collins—Elektra 45253
- 21 SENTIMENTAL LADY—Bob Welch—Capitol 4479
- 22 ISN'T IT TIME—Babys—Chrysalis 2173
- 23 STAR WARS (Main Title)—London Symphony Orchestra—20th Century 2345
- 24 SIGNED, SEALED, DELIVERED (I'm Yours)—Peter Frampton—A&M 1972
- 25 HANDY MAN—James Taylor—Columbia 3-10557
- 26 THE KING IS GONE—Ronnie McDowell—Scorpion 135 (GRT)
- 27 SHE'S NOT THERE—Santana, Columbia 310616
- 28 YOU MAKE LOVIN' FUN—Fleetwood Mac—Warner Bros. 8483
- 29 HEAVEN'S JUST A SIN AWAY—The Kendells—Ovation 1103
- 30 BRICK HOUSE—Commodores—Motown 1425
- 31 ON AND ON—Stephen Bishop—ABC 12260
- 32 A PLACE IN THE SUN—Pablo Cruise—A&M 1976
- 33 IT'S SO EASY—Linda Ronstadt, Asylum 45438
- 34 MY FAIR SHARE—Seals & Crofts—Warner Bros. WBS 8405
- 35 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century 2350
- 36 JUNGLE LOVE—Steve Miller—Capitol 4466
- 37 COME SAIL AWAY—Styx, A&M 1977
- 38 SLIP SLIDIN' AWAY—Paul Simon, Columbia 3-10630
- 39 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—Drive 6258
- 40 EDGE OF THE UNIVERSE—Bee Gees—RSO 880

General News

Gazzari Suing Alcohol Agency

LOS ANGELES—Owners of the popular Sunset Strip disco Gazzari's have sued the California State Department of Alcoholic and Beverage Control, accusing the agency of conducting "arbitrary, frequent, continuing, abusive and unnecessary" investigations and asking \$1.8 million in general and punitive damages.

The suit, filed in Los Angeles Superior Court by owners William Gazzari, his mother Bruna and his sister Rose, charges the state agency with unconstitutional denial of equal protection.

Aucoin Opens L.A. TV, Movie Branch

NEW YORK—Aucoin Management has set up a West Coast office in Los Angeles which will concentrate more on film and television productions.

The office is headed by Alan Miller, vice president of West Coast operations. In addition to Aucoin Management it also represents Rock Steady Productions and Aucoin Productions, Inc. Temporary address is 870 Hollywood Blvd., Los Angeles 90069, (213) 657-7764.

2 Bareback 12-inch

NEW YORK—Bareback Records is releasing two 12-inch singles in England, distributed by Pye Records. They are "What I Did For Love," by the Inner City Jam Band, and "Check It Out," by the Sophisticated Ladies.



DAYTIME FRIENDS—Kenny Rogers, United Artists Records artist, chats with WMAQ air personality Dennis Day, left. Rogers was in Chicago appearing at the Ivanhoe Theatre; the interview was aired on the 50,000-watt country music station.

Composer Cy Coleman Eyes LPs, Concerts

By RADCLIFFE JOE

NEW YORK—Cy Coleman, whose Broadway musicals, motion pictures and tv shows have won him critical acclaim worldwide, plans getting into record albums and concert tours. And he plans on taking a sabbatical from his theater and other commitments to fulfill this ambition.

The move will probably not take place until after Coleman's new Broadway show, a remake of the Carole Lombard/John Barrymore movie musical, "Twentieth Century" opens on Broadway in February.

Although the original cast album of Coleman's current Broadway show, "I Love My Wife," was recently released on Atlantic, the composer/entertainer has not recorded any of his own albums since "The Party's On Me" was released by RCA Records three years ago. At that time, a disco-oriented tune, "Chloe," made it to the music charts.

When Coleman returns to recording his own material, one of his first projects will be a concept album of "Atlantic City," a musical based on the decay of major American cities, and scheduled for next season on Broadway.

When Coleman talks about getting back to touring and recording, he means the pop end of the business. Over the past year he has been appearing in concert with the symphony orchestras of such cities of Milwaukee, Syracuse, Detroit, Pittsburgh, San Antonio, Indianapolis, Hartford and Honolulu, performing piano versions of his tunes.

Although "The Party's On Me," was released by RCA Records, Coleman is not currently contracted to any label, but states that negotiations are underway with three of the majors.

Meanwhile, Coleman is working overtime on "Twentieth Century." Coleman is doing the score, while Betty Comden and Adolph Green are working on the lyrics.

Coleman's current Broadway hit, "I Love My Wife," has opened successful companies in most European cities including England, Spain, Belgium, West Germany and Italy. Spanish versions have also opened in Mexico and Argentina, and a national company is being formed to tour the U.S.

The music is still attracting top name entertainers, and people like Shirley Bassey and Vikki Carr have included it in their repertoire.

Coleman who claims to write his musicals at least five years before they are produced, stresses that "Twentieth Century" is not an op-

era, but a musical done in comic opera style. He points out that in one scene a quartet of railroad porters make an appearance, and instead of singing something like " Chattanooga Choo Choo," they sing operatic arias.

Coleman's past triumphs have included shows like "Little Me," with Sid Caesar; "Wildcat" with Lucille Ball; "Sweet Charity" with Gwen Verdon; and "Seesaw" with Ken Howard and Michele Lee. A movie version of "Seesaw" is in the works with Bette Midler in the lead role.

Rock LP Best Sellers

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As Of 11/7/77

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- 1 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010
- 2 ELVIS IN CONCERT—Elvis Presley—APL2-2587
- 3 SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104
- 4 STAR WARS/SOUNDTRACK—20th Century 2T 541
- 5 ANYTIME . . . ANYWHERE—Rita Coolidge—A&M SP 4616
- 6 MOODY BLUE—Elvis Presley—RCA AFL 1-2428
- 7 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067
- 8 FOREIGNER—Foreigner—Atlantic SD 18215
- 9 BOSTON—Epic PE 34188
- 10 GREATEST HITS VOLUME II—Elton John—MCA 3027
- 11 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630
- 12 LIVE—Barry Manilow—Arista AL 8500
- 13 YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb WBS 8455
- 14 YOU LIGHT UP MY LIFE—Soundtrack—Arista AB-4158
- 15 LIVE—Foghat, Bearsville BRK 6971 (WB)
- 16 POINT OF KNOW RETURN—Kansas, Kirshner JZ 34929 (Epic)
- 17 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052
- 18 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084
- 19 CHICAGO XI—Chicago—Columbia JC 34860
- 20 I'M IN YOU—Peter Frampton, A&M 4704
- 21 WE MUST BELIEVE IN MAGIC—Crystal Gayle—U.A. UA-LA771G
- 22 STREET SURVIVORS—Lynyrd Skynyrd, MCA 3029
- 23 ELVIS GOLDEN RECORDS—RCA LSP-1707
- 24 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Streisand & Kristofferson—Col. JS 34403
- 25 JT—James Taylor—Columbia JC 34811
- 26 ELVIS AS RECORDED LIVE AT MADISON SQUARE GARDEN—Elvis Presley—RCA LSP-4776
- 27 CAT SCRATCH FEVER—Ted Nugent—Epic PE 34700
- 28 STAR WARS & OTHER GALACTIC FUNK—Meco, Millennium MNLP 8001 (Casablanca)
- 29 SILK DEGREES—Boz Scaggs, Columbia JC 33920
- 30 AJA—Steely Dan—ABC AB 1006
- 31 LET'S GET SMALL—W.B. BSK 3090
- 32 SUPERMAN—Barbra Streisand—Columbia JC 34830
- 33 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092
- 34 LITTLE QUEEN—Heart—Portrait/CBS JR 34799
- 35 ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS"—Elvis Presley—RCA ANL1-1936
- 36 WELCOME TO MY WORLD—Elvis Presley—RCA AT01-2274
- 37 LOVE YOU LIVE—Rolling Stones—Rolling Stone COC 29001 (Atlantic)
- 38 PART 3—K.C. & The Sunshine Band—TK 605
- 39 THE BEST OF THE DOOBIES—Doobie Brothers, W.B. BS 2978
- 40 OL' WAYLON—Waylon Jennings—RCA APL1-2317

David Shire Signed As Film Composer

LOS ANGELES—David Shire has been signed to compose additional music for the film "Saturday Night Fever." Paramount Pictures' Christmas release, which stars John Travolta.

The Bee Gees have already written the original songs for the film, including their latest single, "How Deep Is Your Love."

A double-pocket soundtrack to the film will be released Nov. 1 by RSO, featuring new material by Yvonne Elliman and Tavares, in addition to the Bee Gees. It will also include hits from such acts as Kool & the Gang, Walter Murphy, the Trammps, MFSB, Ralph MacDonald and K.C. & the Sunshine Band.

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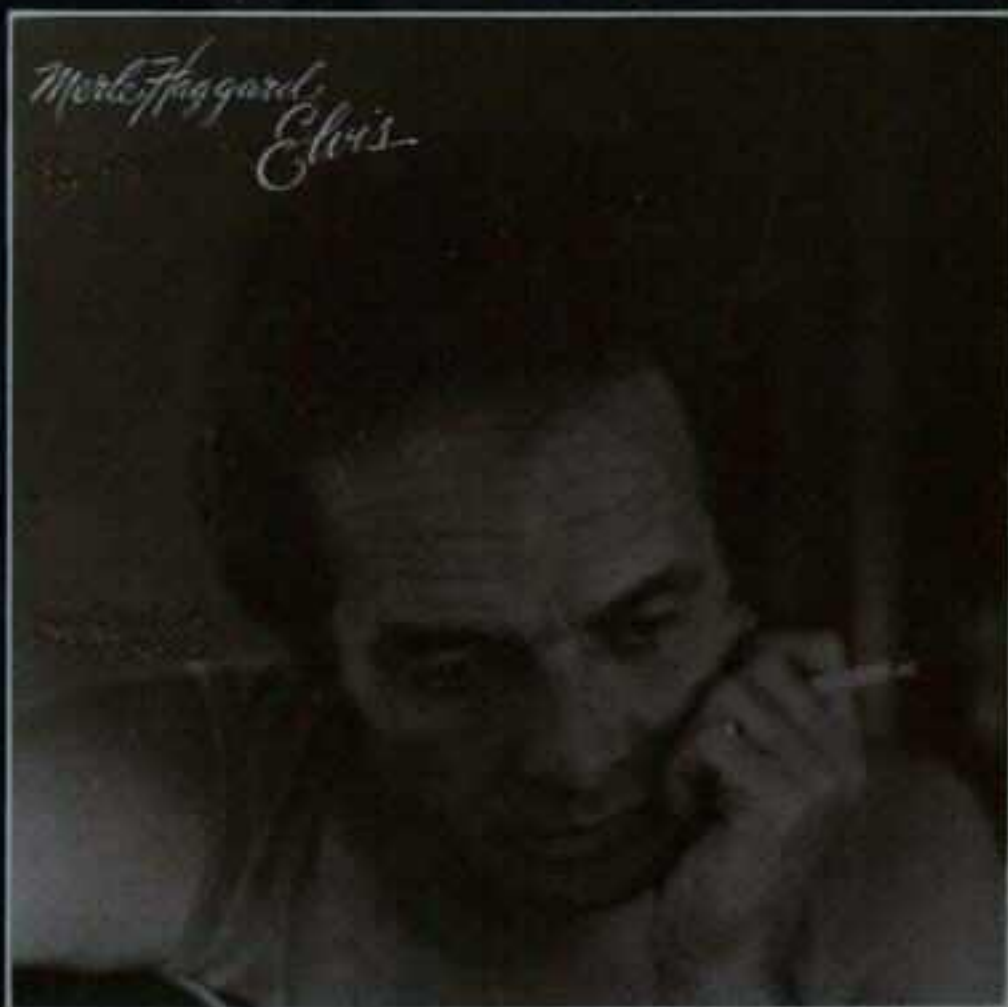


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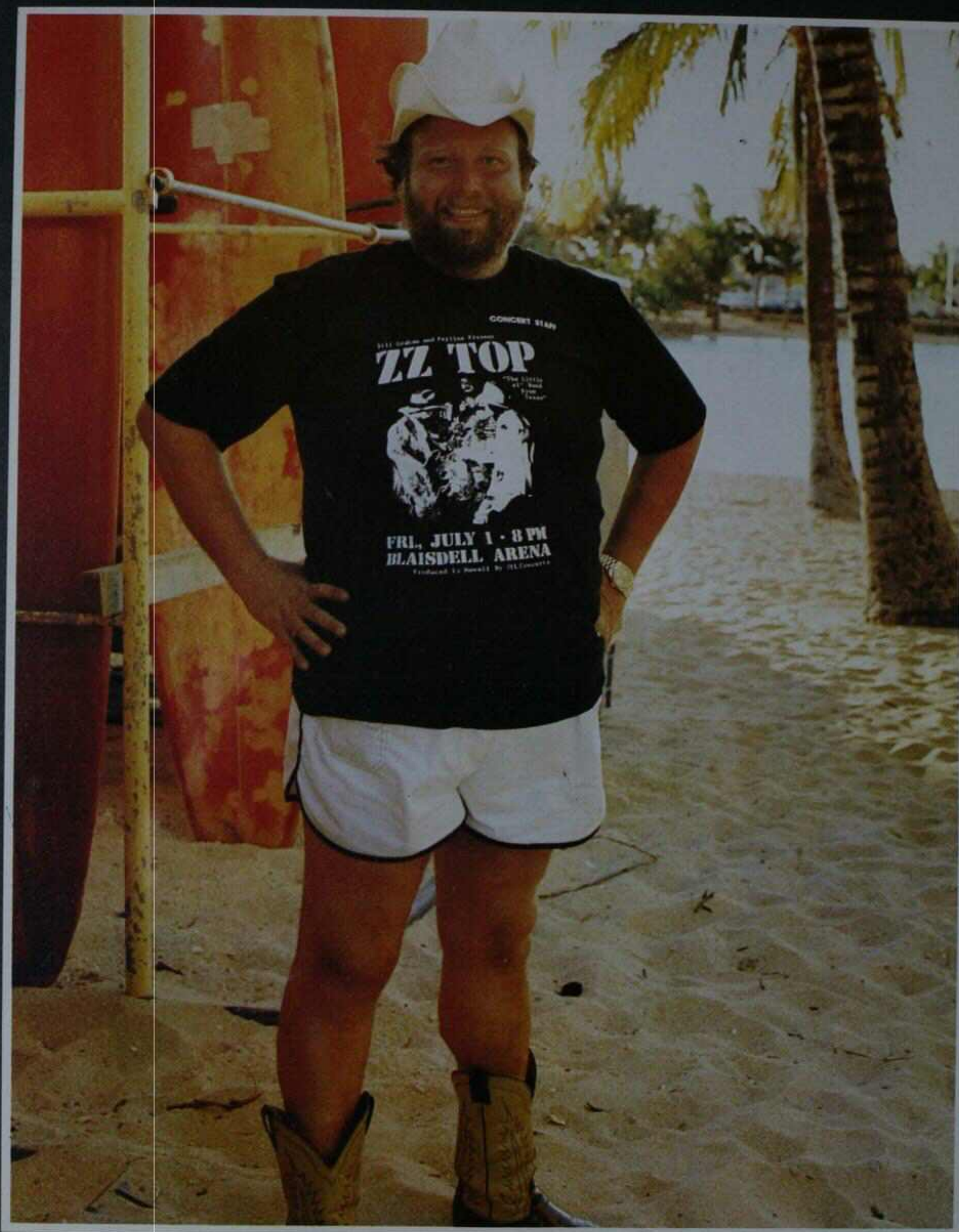
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*a great re-finement or subtlety of style with a marked tendency toward the artificial.

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The People Who Make It Happen



If the word peripatetic could apply to anyone at Feyline, then it would be Joel Brandes. As the man who oversees almost all out-of-town shows, Brandes is on the road half the year, shuffling to different cities to make sure everything goes off all right.

Brandes brings good credentials to his job. He served as tour manager of War when he was associated with Far Out Productions in the early '70s. While with Far Out, he also handled booking for Eric Burdon and Jimmy Witherspoon. Prior to this, he managed Sugarloaf when it recorded its gold record, "Green-Eyed Lady."

A Colorado native, Brandes has been involved with the state's music scene in a variety of capacities. He played saxophone and clarinet for the Denver Junior Police Band before becoming bass guitarist for a group called the Moonrakers, for a time the band in the Rocky Mountain area.

He first met Fey while playing pinball at a music club in Boulder. The two hit it off. And when Brandes and a friend founded Great Western Productions, Fey backed them.

After two separate stints on the West Coast, Joel came back to Colorado in November 1975 and joined Feyline. He handled the national tours of Parliament Funkadelic and Willie Nelson-Waylon Jennings, while assuming

(Continued on page BF-12)

Moving from Price-Waterhouse to a rock promotion company is like skidding from Gran Prix racing into demolition derby. But John Rubey has no complaints. In fact, the 26-year-old vice-president and chief financial officer of Feyline initiated the switch during an innocent phone conversation with Fey.

Rubey, eldest of eight from a southside Chicago family, was impatient with the attenuated promotion schedule at Price-Waterhouse. "I don't like old rules," he says. "I never wanted to wait 50 years to pick up a gold watch."

A CPA who broke into Feyline as its first comptroller, Rubey graduated from Denver's Regis College. As the school's social director, he was in charge of arranging films, dances and concerts. During this latter activity, he first met Fey, a frequent user of the school's fieldhouse as a venue.

When Rubey first arrived at Feyline in October 1974 the recession was in full force. And his new employer was one of its victims. Of that somewhat grim period, Rubey says, "The year 1974 to 1975 was a natural cleansing of the industry. People who were meant to be around are still around and those just in it for the fast buck are gone."

However, several Feyline insiders point out it was Rubey's tough-minded economic policies which played a large part in helping the company survive.

Asked about his responsibilities, Rubey says, "If there's a dollar involved, I'm involved . . . and I can't think of anywhere in the company where a dollar isn't involved."

Additionally, Rubey occasionally travels to "see what's happening in our out-of-town ventures; to check on any problems." He also is Feyline's bridge to bankers, radio station presidents and most other financial executives.

Though he enjoys the "challenge and responsibility" of his job, Rubey has less fondness for the "inherent idiosyncracies" of the music business. "It's all just craziness," he says. "You have to deal with people who, when they want something, expect you to jump 10 feet. But when you

(Continued on page BF-12)

Once upon a time, Chuck Morris was a serious graduate student writing a doctoral thesis about constitutional law. Then he became a club manager and owner. Today, he is a top assistant at Feyline in charge of promoting the company's smaller Colorado concerts, handling the advertising for all concerts and managing the career of nascent recording artist Katy Moffatt.

It's been a slightly circuitous route from academe to promotion, but Morris has enjoyed the entire ride.

Following his graduation from Queens College at New York in 1965, he arrived at the University of Colorado to study political science. But after two years the appeal of a scholar's life began to wane. Morris found himself managing The Sink, the main juke-joint hangout for university students. When Tulagi, a popular club, went bankrupt, Morris managed to get it reopened with himself as manager.

At Tulagi, Morris developed a knack and reputation for booking terrific acts. They were terrific enough to attract the eye of a local promoter named Barry Fey. Before Morris and Fey ever met, they had several screaming matches over the phone with Chuck accusing Barry of stealing Canned Heat from him.

The screaming, however, did not prevent them from becoming friends. In 1972 when Morris had an opportunity to buy a bankrupt Denver club, he received financial backing from Fey. Morris renamed the club Ebbets Field and set about making it one of the best in the country. He brought in unheralded acts like the Marshall Tucker Band, Lynyrd Skynyrd, Billy Preston and George Benson. He was named Billboard Magazine's Club Operator of the Year in 1975 and 1976.

By 1976, however, he had grown tired of the "club scene." When Fey asked him to join Feyline, Morris sold his club.

In the 17 months since, Morris has filled small auditoriums in Colorado with acts like Tom Waits, Emmylou Harris and comedian Steve Martin. This past summer he convinced Fey to let him do a Colorado Music Night as one of the Red Rocks Festival dates.

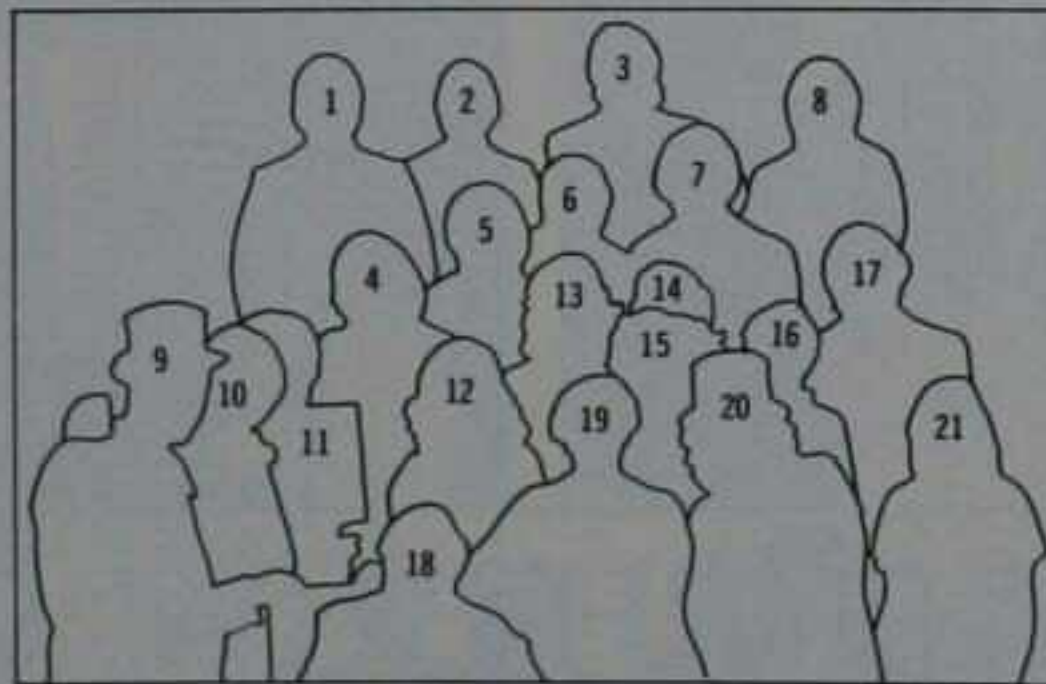
"Barry thought I was nuts scheduling Katy Moffatt, Doug Kershaw, the Nitty-Gritty Dirt Band and Michael Murphey on the same bill," says Chuck, "but we sold out the show out two days in advance."

Morris, who admits "I owe everything to Barry," also concedes that, in the past, "I couldn't tell Barry anything. No one could except Cindy (his wife). But now he listens; he takes advice from the people he pays."

While he is genuinely respectful of Fey's enormous abilities, Morris is not unmindful of his own talents.

"My forte is picking out acts that are

(Continued on page BF-13)



Feyline staff: 1) Dan Garcia; 2) Don Gretton; 3) Joe Aaronson; 4) Jeff Crump; 5) Bill Aldrich; 6) Joel Brandes; 7) Ron Vallery; 8) Norman Zimmer; 9) L.C. Clayton; 10) John Rubey; 11) Lefty Colorado; 12) Kathie Dilisia; 13) Debbie Hime; 14) Kay Colorado; 15) Becky Zeman; 16) Ron Pugal; 17) Rick Wurple; 18) Barry Fey; 19) Cindy Fey; 20) Chuck Morris, and 21) Carol Wallin.

According to one Feyline staffer Cindy Fey is "the only person who really knows what Barry Fey thinks like."

This attribute has doubtlessly proven invaluable to Cindy throughout her 11 years of marriage to Barry and 10 years of devotion to Feyline. For a long, long time the company which today employs a full-time staff of 16 and grosses millions was composed of just two people.

Anybody who knows anything about Feyline is always quick to point out the tremendous asset Cindy has proven to be. In the old days it was Cindy who distributed tickets to outlets, collected money from outlets, covered dates, and kept the two-bedroom apartment-cum Feyline office in working order. It was Cindy who shared the early anguish and triumphs. And, along the way, it was Cindy who bore three healthy sons.

Today, however, her schedule isn't quite so hectic: "I guess I still do everything and anything. I go on the road occasionally and also help with the management end of the business."

But don't let her slightly decelerated pace fool you into underestimating her importance to Feyline. Confided one company insider, "Cindy is the one

(Continued on page BF-17)

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NOVEMBER 19, 1977 BILLBOARD

'He's not afraid to spend that extra dollar to put on a classy show.'

Feyline

By JAMES B. MEADOW

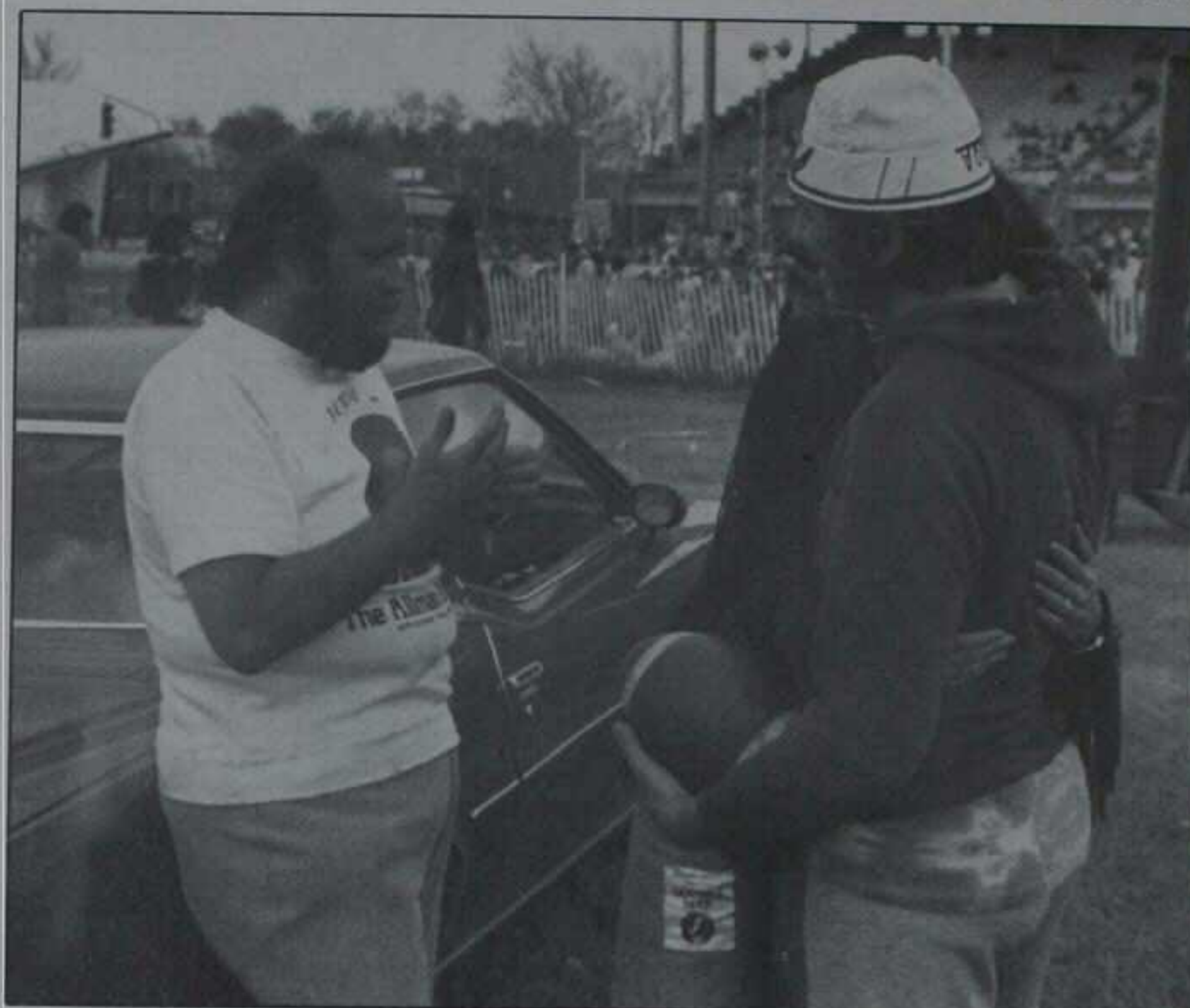
'He will not compromise when he thinks he's right.'

In a business whose essence is the "Big Risk," where popular caprice can make you crazy and poor wondering which of today's unknowns will become tomorrow's box office superstars and next day's has-beens, a decade of survival is admirable; decade of steadfast success, a fairy tale.

However improbable it appears, 10 years after its stuttering genesis Feyline Presents, Inc., a corporation come up from the streets, is still in the center ring of the rock promotion circus. And there, right at its head, with a barbecued rib in his hand and a faded t-shirt on his back, is the boss, an unlikely character with a voice loud enough to reach China, a physique 20 pounds past enormous, a temper of volcanic proportions, a vocabulary certain to shock anyone's mother, a mien capable of suggesting Atilla the Hun on a bad day, a boundless ego and a voraciously competitive nature.

Ladies and gentlemen—Barry Fey.

In the course of a zig-zag career, Fey has managed to outrage, charm, intimidate and impress just about everybody—agents, stars, managers, record executives—he's worked with, en route to building his business into an important and successful



Fey, Bill Graham and (barely visible in her embrace of Graham) Leslie Hazeman, Fey's first secretary.

'Barry's direct, and no thief. That in a promoter is unorthodox.'

industry mainstay. Currently, the Denver-based corporation promotes more than 100 shows annually in about 15 predominantly Southwestern cities. And when the accountants close their books on 1977, it will have grossed in excess of \$15 million, \$5 million more than last year and \$14,999,908 more than Barry Fey salvaged from the promotion which christened his career—an Easter Sunday gig featuring Baby Huey and the Babysitters in Rockford, Ill.

There may be bigger and richer promoters, but according to industry consensus, there is none—not even Bill Graham—who can beat Barry Fey in the area which is probably the guts of promoting. Says Graham himself: "Barry's by far the best ticket seller in the business."

Filling each seat with a body is promotion's bottom line. Even so, Feyline's

consistent success at this is not the entire answer for its prosperity or reputation. In a crazy business, Barry Fey may be the craziest promoter around. But he's also one of the best-liked and most respected. And that's not merely because he sells

out venues time and again for heavyweights like the Rolling Stones, the Who, Peter Frampton, Linda Ronstadt or Crosby, Stills, Nash and (sometimes) Young.

"This is a business of relationships," affirms Jack Boyle, an old promoting pro from the Southeast. That is, you not only have to produce (sell tickets and run a smooth show), you have to preface and suffix your concerts with a personal business style and substance which will make acts and their managers and agents willing to play for you again. And again.

"Barry Fey is a promoter," says ZZ Top manager Bill Ham. "I'd give him any show he wanted. He's not afraid to spend that extra dollar to put on a classy show; he'll go all the way with you."

The Who would probably concur. For though the group had played several U.S. tours prior to 1970, it wasn't until then that it played Denver—because Barry Fey convinced the band to come. And there are more than a few

Barry Fey and his family on stage to receive honors (right). CBS executives came in mass to attend the big Barry Fey party. Top row (from left): Del Costello, Ron McCarrell, Ken Susano, Ron Oberman, Jack Craigo, Bill Freston and Frank Shargo. Bottom row: Don Dempsey, Tony Zetland, Fey, Jonathan Coffino and Arma Andon. Ron McCarrell, Arma Andon, Fey and Jonathan Coffino (from left, bottom) at presentation of Columbia award during the Fey 10th anniversary dinner in Denver.

'Barry will keep his word even if it turns into a bad deal.'



music people who will tell you that despite the poor acoustics of the cramped venue in Denver, the Who never gave a better show. "I'd rate Barry among the best promoters in the market," says Who manager Bill Curbishley.

What places him among the best are not just the Feyline attention to detail or the sellout crowds, but also Fey's basic integrity.

"Barry has certain moral convictions and principles about which he will not equivocate or compromise when he thinks he's right," says assistant Joel Brandes, who has known Fey nearly 11 years. Brandes and others point out how Fey has walked away from more than one lucrative deal simply because he didn't think it was the right thing to do. Says Feyline vice-

president John Rubey, "Barry won't make a deal if he doesn't believe in it." According to Jonathan Coffino, director of artist development at Columbia

(Continued on page BF-18)

K B P I

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Barry Fey

*Sometimes mythical, incorporating
various show styles shown here
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Cindy and Barry.



Pat Schroeder, Democratic Congresswoman and Fey.



Captain Jerry Kennedy (left), Denver police department, with his wife and brother.



Sam Feiner, who is in charge of Denver's venues, with his wife (seated right) and Cindy Fey (standing).



Chuck Morris, who handles Feyline local presentations Stan Goldstein of Magna Artists.

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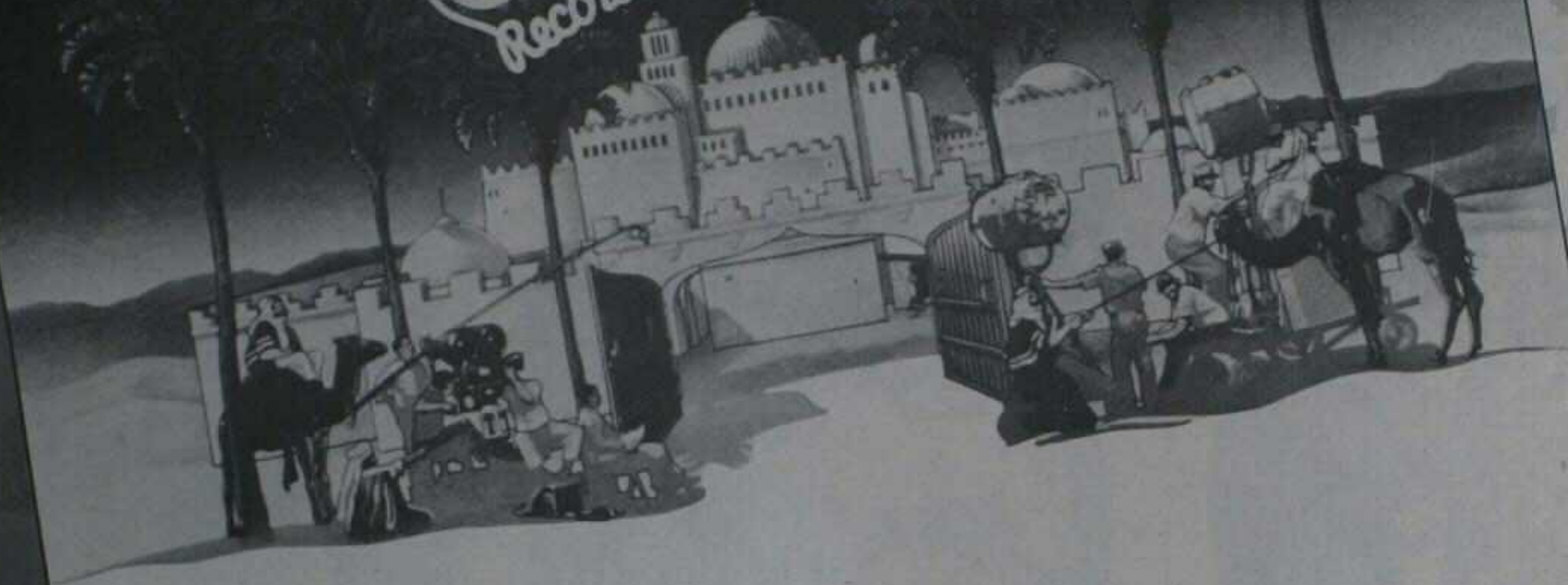
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Barry,

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FEYLINE BIRTHDAY PARTY

Nate Feld, Fey's original partner (left) and Allan Roth who heads American Music Enterprises in Denver.



Dick Allen, Carol Sidlow and Peter Golden, all of William Morris (from left) congratulate Fey.



Fey and Nat Weiss, Nemperor Records president.

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Phil Lobel, Univ. of Colorado, Hal Lazereff and Tom Ross both of ICM with Fey (all from left) during presentation of Fleetwood Mac award.



Tom Ross, Hal Lazereff of ICM and Fey with the inevitable T-shirt.

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Feyline

'Everybody gets a guarantee—the manager, the road manager, the sound people, the agents—everybody but the promoter.'

Joel Brandes

• Continued from page BF-3

responsibility for all out-of-town promotions.

A veteran of the rock'n'roll wars, Brandes observes that "Promotion has gotten to be a real business now. In the old days, Feyline was Barry and Cindy. Now it's become bigger, more sophisticated: Everything is so defined. Now we have two CPAs plus an outside accounting firm. In the old days, Barry and I used to share a bookkeeper for \$82 a week."

Brandes, recently turned 32, has spent more than a third of his life in the music business. When asked about this, he replies, "Why am I in the business? Well, I played in bands for a long time . . . and . . . I don't know anything else: It's the only thing I've ever done."



Fey and his family in early '70s.



Roger Daltrey and Fey in 1971



Mick Jagger and Fey during a concert.



Peter Rudge, road manager of the Rolling Stones in 1972 (left) checks out a concert with Fey.

John Rubey

• Continued from page BF-3

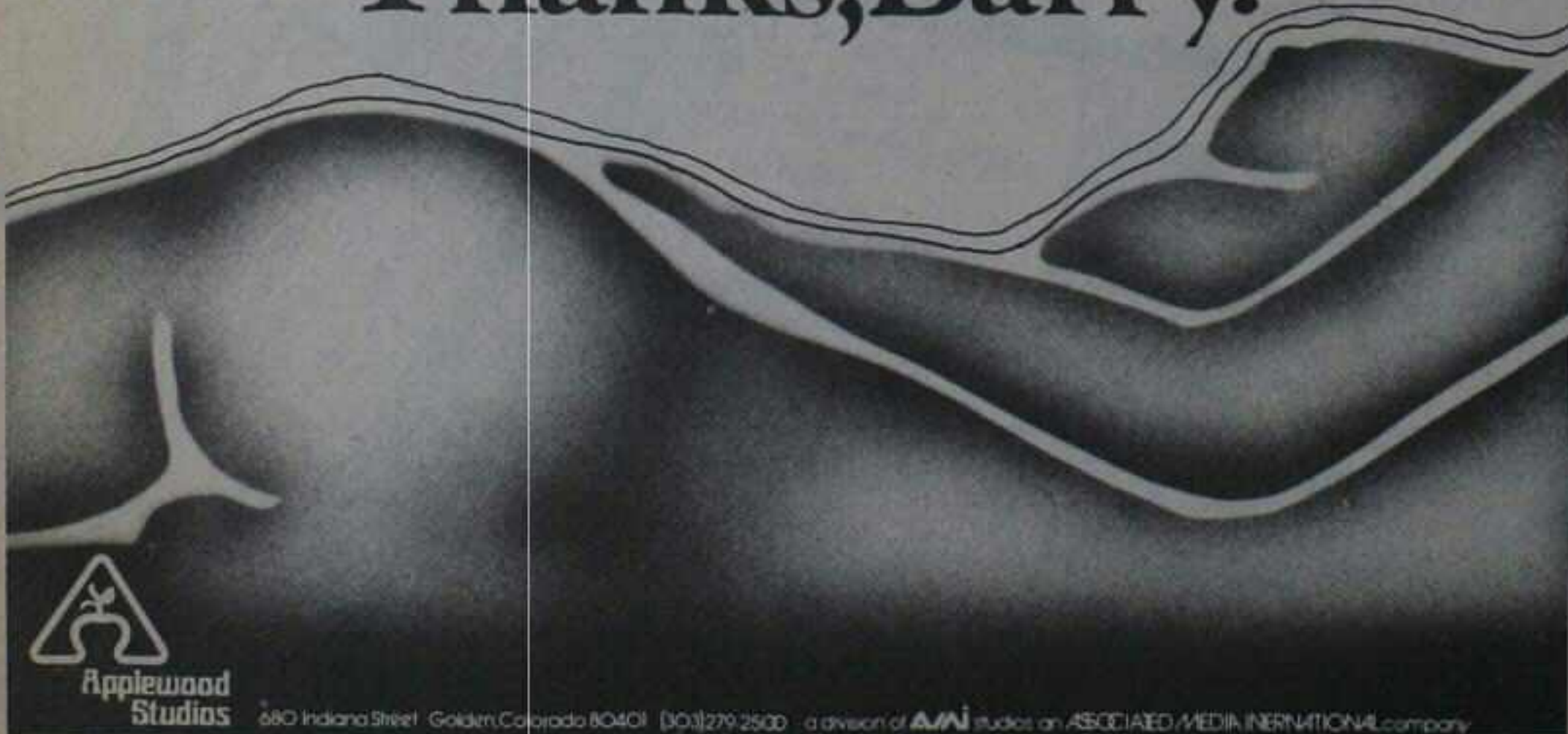
want something, they have lead in their shoes."

Since he's been with Feyline, Rubey has noticed that "Barry is far more interested in surrounding himself with competent people and having them give him honest input. He doesn't keep any 'yes' men around. Barry's really grown. Not just as a promoter, but as an over-all administrator."

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Experts and skeptics would tell him a projected show was sure to be a bust.'

Feyline

Chuck Morris

• Continued from page BF-3

coming up and making money with them. I'm real good at getting strong support acts for the bigger shows."

Asked why Feyline is so successful, Morris first mentions the talents of its staff. Then he adds, "I think we're a little more eccentric, a little crazier than most promotion companies. Maybe that's part of our appeal since there are more nuts in the music business than probably any other." As he spoke, Morris cruised his living room in a wheelchair, which was odd considering there is nothing wrong with either of his legs.

(Continued on page BF-17)

'A promoter's best show has to be his last show; his next show is his only show.'

Soft-spoken and low-key, Rubey has had some difficulty becoming acclimated to the cacophonous Feyline office with its loud, verbal brawling and manic intensity. "To tell you the truth," he says, "I try to pay as little attention as possible to the screaming that goes on here."

Which is probably more than okay with his boss as long as John Rubey continues making sure that Feyline makes money and spends it wisely.



Steve Gold, War personal manager; Joel Brandes, who handles all of Feyline's out of town presentations; and Fey (all from left).



Fey, Jessi Colter, Fey's son and Waylon Jennings with a tribute from the Outlaw Band.



Fey, Tanya Tucker, Willie Nelson and Niel Reshen, personal manager for Nelson and Waylon Jennings (all from left).



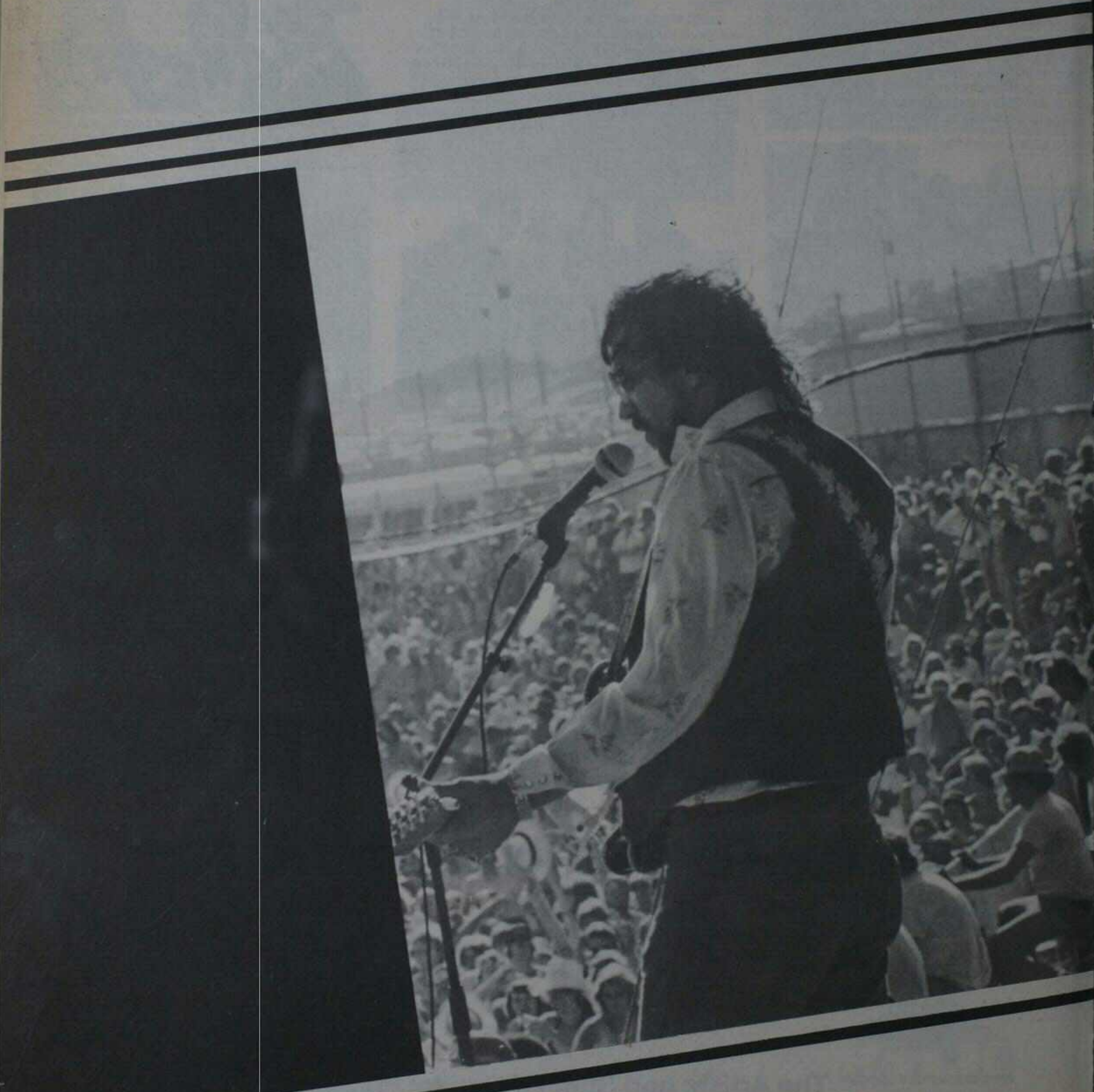
Fey with a record crowd at Folsom Stadium in Boulder for a Fleetwood Mac concert this past May.

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Fey; Jack CRAIGO, CBS; Del Costello, CBS; and Mike Kleffner, Atlantic (all from left).

Fey and Leslie Hazeman, who started with Fey as his secretary.



Cindy Fey gets choked up with Nick Hunter of Playboy Records and Ken Susano, CBS Records (left).



Jerry Corbetta, Claridge Records artist, and Katy Moffatt, CBS artist.

NOVEMBER 19, 1977, BILLBOARD

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Chuck Morris

Continued from page BF-13

While Morris is perfectly content with his chosen profession, there is at least one person who is not. My mother thinks I should go back to school and get my graduate degree," he says. "She thinks I'm crazy being in the music business. Of course, she may be right."

Cindy Fey

Continued from page BF-3

person Feyline would look to if for any reason Barry wasn't around."

Though she would seem a likely person to ask about changes in Feyline and the music business, Cindy isn't all that certain of her objectivity. When you've lived and breathed something for a good chunk of your life, it's tough to get a perspective on it.

"I'm really not sure if the business has changed, or it's just that I'm 10 years older," she says.

"When I first met Barry, there was no promotion business," she recalls. "My parents thought he was a bum—everybody in the music business was a bum. They wanted to know why he didn't get a job. I mean, concerts were sporadic things. And, anyway, what was a rock concert? A bunch of bums, that's all. And you promoted bums then you were a bum."

Fey is the only man who could find a steak at 3 a.m. in St. Louis.'

It's possible that her parents' skepticism over Barry's chances is what led Cindy to elope with him. In the chambers of a federal judge, Cindy Rittenberg became Cindy Fey. She was 19.

Life with Barry in the beginning may have been a scramble, but Cindy has few complaints. It was fun, it was exciting and she really didn't care whether dinner was going to be "two chicken pot pies or one."

While Cindy has many positive feelings about the music business ("It's a very alive business; a changing business"), she is less than enthusiastic about some of its shortcomings.

"The toughest thing is the inconsistency; the lack of professionalism and the over-professionalism, as it were. This is one of the few industries where egos have such tremendous control over what you do. And there are so many egos to deal with; the agents, the managers, the acts, the stage managers, even the roadies."

To Barry Fey a happy group is a well fed group.'

But lately, the ego Cindy is most concerned with is her own. After 10 years in the shadows, she's feeling the urge to do something on her own. "I was 19 years old when I got married; I didn't even think about doing anything. But now I'd like to get into something. I really don't belong here at Feyline. I need personal gratification, and whatever I accomplish here is either as Barry's wife or a member of Feyline."

Recently, Cindy has gotten somewhat into photography and has ambitions of entering photojournalism. Of course, photojournalism is not the easiest profession to make it in, so whether or not Cindy Fey will succeed is anyone's guess. Still, the odds against Barry Fey making it were pretty high when he started out. But then, he had a pretty good helper to start out with.

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BF-18 Fey Charm

• Continued from page BF-4

Records, "Part of the problem in the music business is that people do not tell the truth to each other. But if Barry tells me something, his word is good." Hal Lazareff of ICM agrees, adding, "Barry will keep his word with me even if it turns into a bad deal for him." "Barry is a very honest man and he's not greedy," says Nat Weiss, president of Nemperor Records. Veteran production impresario Chip Monck sums it up when he opines succinctly, "Barry is direct and he's not a thief. And that in a promoter is an unorthodox style."

Of course, all promoters have to be a little unorthodox somewhere along the line to even become immersed in the business. Of all the essential human ingredients which go into a concert, only the promoter is putting up his own money; only the promoter has to satisfy everyone, and only the promoter has to wait until the show is over before he realizes some return on his investment. . . . that is if bad weather, a suddenly ill band member or malfunctioning equipment hasn't caused a cancellation and, consequently, a big loss.

"In this business," says Bill Graham, "you can't break even. You either make a lot or you lose a lot."

Fey concurs, adding, "Everybody gets a guarantee—the manager, the road manager, the sound people, the agents, the road people, the star—everybody but the promoter. The promoter is the last to be paid and the first to be messed with." Only Fey didn't say messed.

Promoters are acknowledged as the true gamblers of the music business. Or, as Rolling Stones manager Peter Rudge says, "Yeah, they roll the dice pretty good." But it's not merely that a promoter rolls the dice, it's how and when he rolls.

A well-packaged show is one of the promotion business' requirements. The support bands are often as vital to the show's success as the headliners, particularly in this age of mammoth outdoor marathon concerts. But it's not enough to know who

to bill together; you've got to know when to play them.

Today's Feyline shows are conceded to be cohesive bills presented at the right time; no one usually questions Fey's timing or packaging abilities. But early in his career, this wasn't the case; Fey was forever running up against "experts" and skeptics who would tell him a projected Feyline show was sure to be a bust.

For instance, in 1970, Barry wanted to bring the Moody Blues to Kansas City. Everybody said don't do it, the economy's down, there's a construction strike on, it'd be suicide. Fey went to Kansas City, bypassed the experts and spoke to the kids on the street, getting a feel for things. He sold out the show. Just like he sold out Salt Lake City's Salt Palace on Thanksgiving night back in 1969 after everybody there told him he'd lose his shirt. Now, according to Salt Palace manager Doug Knutsen, "We try and book shows on Thanksgiving night."

It is an axiom of the promotion business that when you're starting out, one good show can't make you: But one bad show can sure break you. This is because success relies on making enough money from one show to do that next show; and on making enough money on the next show to do the one after that. (Or, as Curbishley put it, "A promoter's best show has to be his last show; and his next show is his only show.")

When Feyline first got going, it was really hand-to-mouth city. But all during the time when one show could have broken him, Fey didn't have one. During one charmed stretch, Feyline sold out 27 consecutive shows in arenas with 10,000 seats or better. In fact, it took four years before Feyline endured a losing concert. That occurred on July 14, 1971, when a Steven Stills show in Kansas City lost \$2,600. Two days later, on Fey's birthday, Graham sent him a funeral wreath labeled "Steven Stills, In Memoriam."

All this, however, isn't to suggest that Feyline has led a near-perfect corporate existence right from the start. There have been rocky moments, particularly 1974-75 when the recession and some ill-advised outside investments left Fey reeling. But Barry

handled the adversity with aplomb, refraining from any shows from December to April, marshalling his resources.

According to friends and associates, the difficult situations are the ones Fey handles best; when he exhibits not only grace but humor under pressure. Take the time in 1973 when a Feyline outdoor concert in Little Rock was about to lose a chunk. A distraught associate found Fey in a pair of cut-offs and lying in the sun. "What are you doing?" cried the associate. "We're about to lose a lot of money." "I know," replied Fey, "but if I'm gonna lose, at least I'm gonna come out of this with an expensive sun tan."

Or take the time a panic stricken assistant raced up to him shortly before a concert began and announced that the sound equipment hadn't arrived. "What do we do?" asked the assistant. "Do we have some kind of alternative?" "Yeah," replied Fey. "Lip reading."

Actually, it's the problems and mishaps of the business which are Fey's forte. ("Please give him just one problem to solve or he'll be so bored," says his wife, Cindy.) He may thunder and fume, but underneath it Fey is in control. Once, right before a Who concert kicked off, it was discovered that 300 people were holding tickets for seats which would have been located directly underneath the stage. Perhaps frantically, but nonetheless efficiently, Fey and his lieutenants scrambled and ad-libbed a seat for every one of those kids.

Perhaps more than any other promoter, Fey is concerned with his audience. Before the advent of computerized tickets, Feyline aides would often work into wee hours breaking down the Denver Coliseum floor plan so they could deliver good seats to each outlet. It is an inviolable Feyline rule that the first 10 to 20 rows of a concert's seating be reserved for the people who actually wait in line to buy tickets. And in the good old days, when you had to wait in some never-ending line all night to buy tickets, there was a good chance you would see Barry Fey strolling up and down that line, chatting with kids, keeping their vigil. Says Peter Rudge: "Sometimes, I yell at Barry

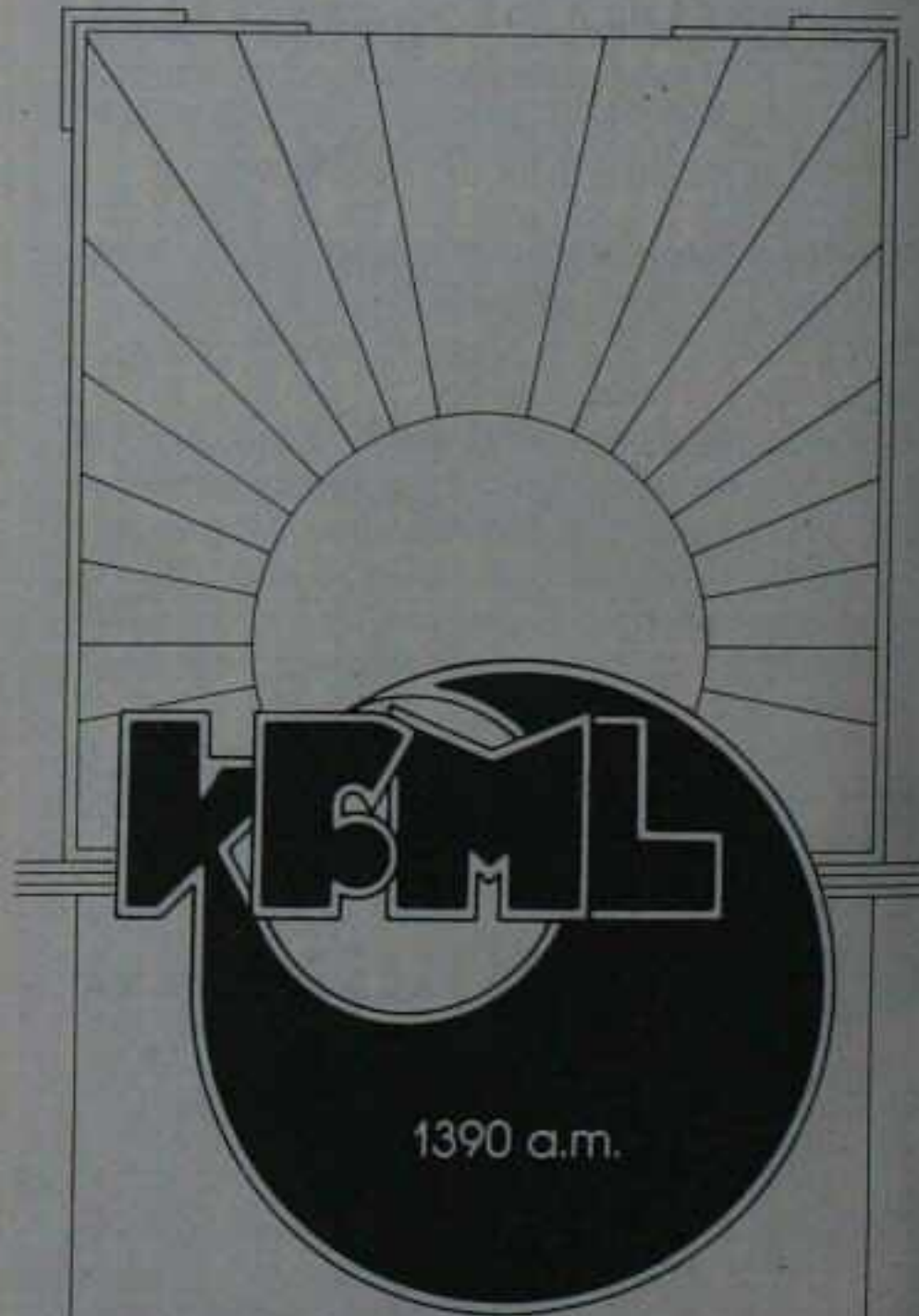
(Continued on page BF-21)

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Feyline BIRTHDAY PARTY



Bill Freston, CBS; Jeff Franklin, ATI; Fey; and Wally Mydritz, ATI (all from left).



Jonathan Coffino, CBS and a long-time friend of Fey.



L.C. Clayton, head of Feyline security with Fey checking out the airport.



Barry Fey's mother and L.C. Clayton.

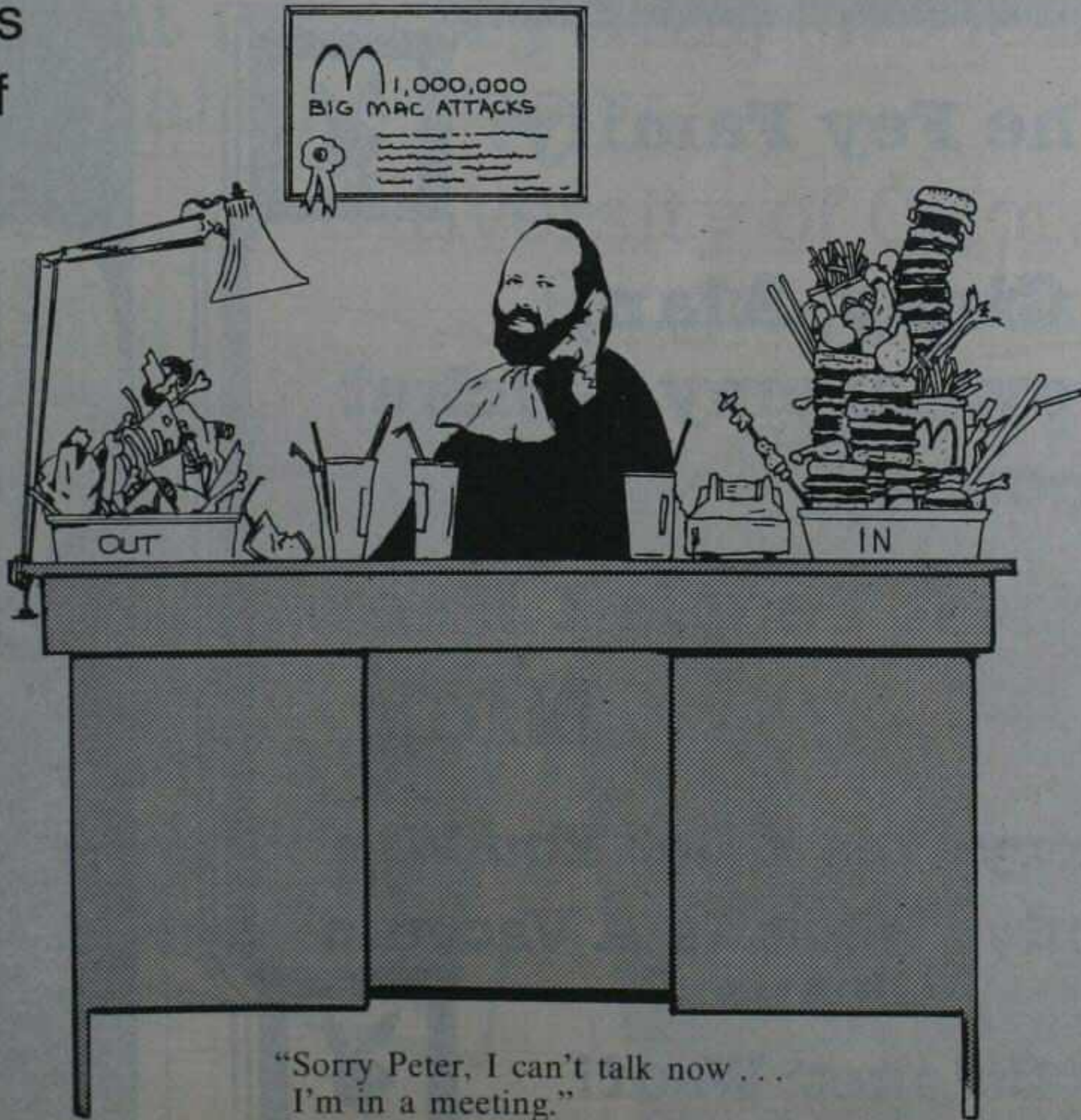


Tom Ross and Hal Lazereff both of ICM with Fey and (right) Michael John Bowen, road manager for Stephen Stills.

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Joel Brandes and his parents.



Steve Gold and Barry Fey.



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Everyone knew Fey pulled a coup.'

Fey Charm

Continued from page BF-18

He cares more about the audience than the act." That may be overstating things a bit, because Fey's attentive general affinity toward the bands which play for him is an industry constant.

It took Fey years before Feyline endured a losing concert.'

"Barry spoils groups," admits an aide, adding this probably one reason so many come back to play for him. "He's so outrageously funny," says Peter Rudge, firming it's Fey's personality as much as his

sellouts which keep acts pleased. "The Stones or the Who are like any group," Rudge elaborates. "They are skeptical of most promoters. They have a hard time looking at them as human beings."

Not so with Barry Fey. "Barry has direct access to his acts," says Michael John Bowen, manager of Crosby, Stills and Nash. "Unlike a lot of promoters, he's not screened from the acts. He really cares about the group. I mean, before a group goes on, Barry will see that they sit down to a hot, well-prepared dinner. His date is the



top date on your tour. You're not playing Denver or Kansas City, you're playing for Barry Fey." Chuck Leavell, former piano player for the Allman Brothers and now a member of Sea Level, has played for Fey at two levels of a career. "I get off on the

(Continued on page BF-22)



Costello, Fey, Craigo and Don Dempsey (from left).



Fey making a point with Dempsey.



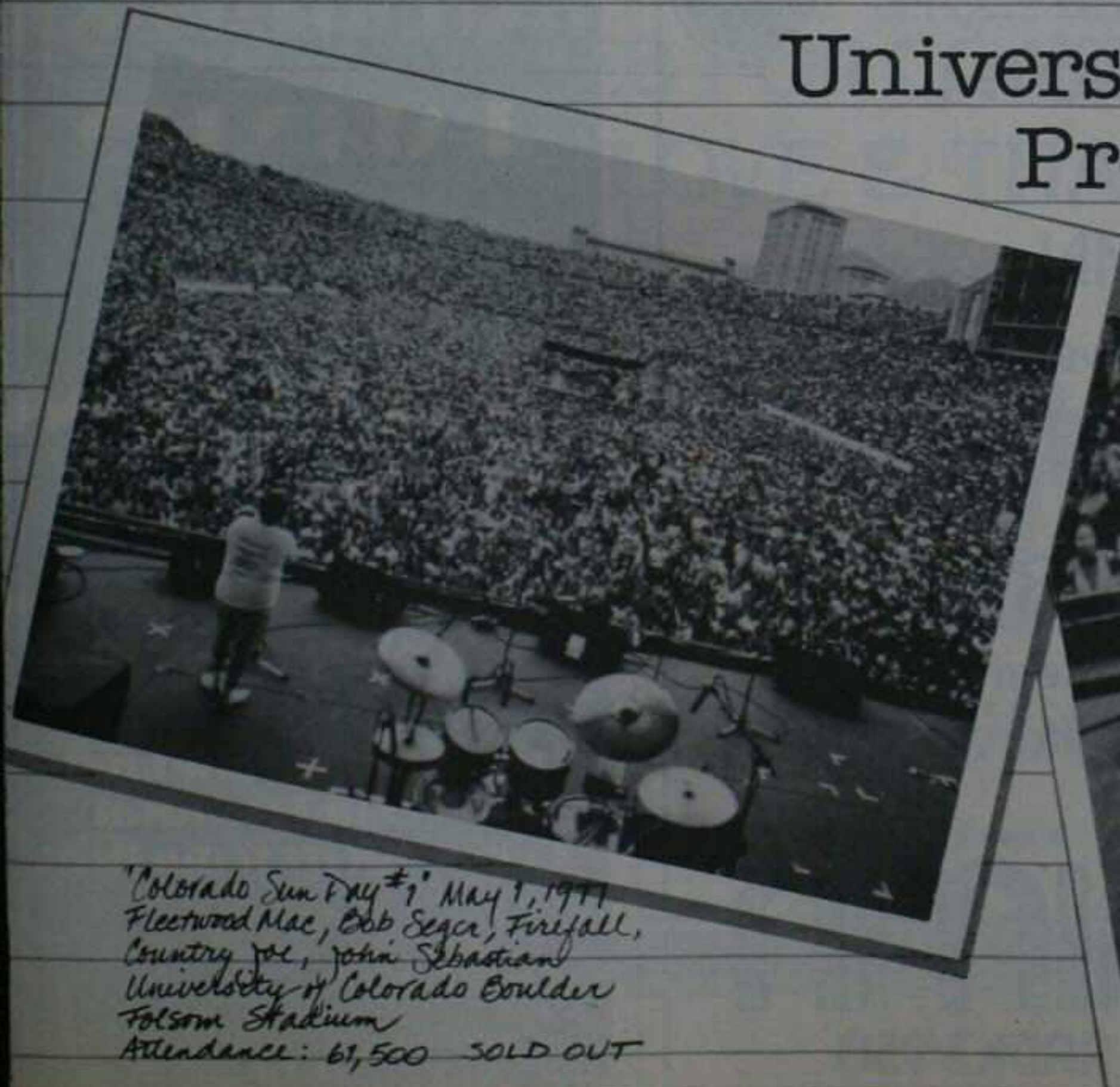
Fey and Michael John Bowen.



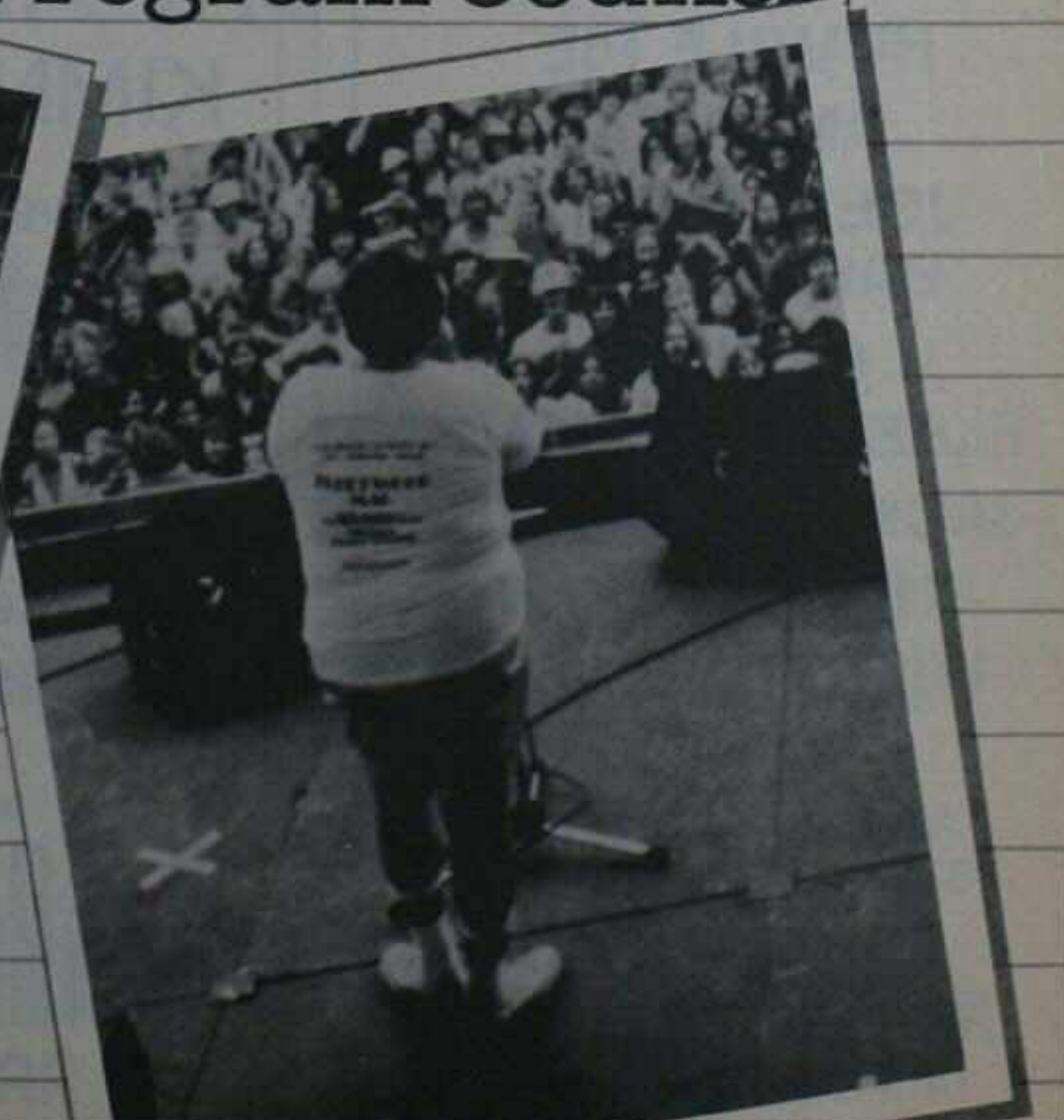
Brandes, Coffino, Tom Ross, Fey and Hal Lazereff (all from left).

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Feyline

'The difficult situations are the ones Fey handles best.'

Fey Charm

• Continued from page BF-21

respect Barry gives to musicians," enthuses Leavell. "He makes it easy to play."

Adds Rudge: "A band on the road comes to Denver. It's 4 a.m. You're tired and irritable. But it's great to get off the plane and see the fat man's face

'The biggest problem with Barry is he eats all the group's food.'

waiting there for you. You know you'll be entertained, you'll scream a lot and you'll eat a lot."

Of course, if you don't eat a lot, that won't inhibit Fey, whose appetite is legendary in the rock business. His backstage spreads are lavish enough to prompt Eagles manager Irving Azoff to call him "the best caterer in the country." Curbishley says, perhaps only slightly tongue-in-cheek, "The biggest



Cindy Fey and Niel Reshen with friends.



Jack Craigo, Ron McCarrell, Jeff Franklin, Fey and L.C. Cayton (all from left).

problem I have with Barry is he eats all the group's food." Peter Rudge maintains Fey is "the only man who could find a steak to eat at 3 a.m. on a Sunday morning in St. Louis." There are more food stories about Barry Fey than any other promoter in the country, probably because he eats more and with greater relish than any other promoter. Once you understand this, you can understand Fey's mania for backstage eats. Suffice it to say that to Fey, happy group is a well-fed group.

Still, before Feyline ever gets to feed the rock roll gentry, it has to deal with a network of intermediaries who are bound and determined to g



Fey, Tucker and Nelson.



Fey and Feiner.

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...p dollar (or better) for their client. "Let's facet," says Weiss, "every manager thinks his artist is the Beatles and should be treated accordingly." Confronting this colossal egomania almost everyday can drive you completely nuts and/or completely choleric. Fey is probably a little of both. Just mentioning agents or managers to him can inspire a blistering verbal assault.

The army of two overcame obstacles such as the family dog chewing up a contract.'

"The joy went out of this business in 1969," he says with some sadness, fingering the time when the acts grew big enough to demand the universe—and damn near get it. "You can't love this business anymore. I can't greet each day with a smile and say, 'Oh boy, today I get to call up a manager,' or, 'Wow, I'm gonna speak with an agent today.' Promotion takes up about 20% of the time. The rest is bullshit: dealing with acts, agents, managers, arena managers and the police. But I'll always do well because I can sell tickets. When everything else is lost, I can still sell more tickets than anybody." He can also take a chance as well as anybody, which is one more reason Feyline Presents, Inc. seems to have a never-ending stream of headline acts. Back in May 1967, five months before there even was a Feyline, Fey was looking for a good group to do a few shows with.

He was booking for the Family Dog, Denver's first real music club. Early in the club's brief history, he called an agent to ask about getting the Jefferson Airplane. The agent said the JA wasn't available, but he had this new group which was sure to be a hit, a band called the Doors. Since "Light My Fire" hadn't been released in Denver and the agent was asking an outrageous \$3,500 a night, Fey had every reason to tell the agent to blow it out his ear. But he didn't. Maybe it was instinct. Oh, he argued and fussed and hung up and called back, but in the end he told the agent, "I don't know you or this band. I must be crazy to pay you that much, but okay."

There was also the time he helped out an agent friend by booking this English band which had never played in the country before. He paid it \$750 and billed it third behind Vanilla Fudge and Spirit and in so doing, turned Led Zeppelin loose on America.

Over the years, acts like Fleetwood Mac and Lynyrd Skynyrd got their breaks playing on a Feyline bill and proceeded to come back to Barry as headliners. Today, thanks to its two assistants, Morris and Brandes, Feyline is still in the business of helping break new acts and promoting talents of established ones in new markets.

'Fey had by his own inimitable account become a legend.'

Recently, Fey flew down to Nashville to receive a thank you in the form of a platinum each from Waylon Jennings and Willie Nelson. It was Feyline who promoted the country stars in previously un-country markets, exposing them to a brand-new record buying audience. Says one record executive, "If not for Barry, those albums (Nelson's "Red

Headed Stranger" and Jennings' "Ol' Waylon") would not have gone platinum."

If not for Fey, a lot of things might not have happened in the music business, particularly in the Southwest, which is generally acknowledged as his turf. It is nothing short of truth to say Feyline pretty much single-handedly raised the rock'n'roll consciousness of the area and created a solid, enthusiastic market.

'Cindy Fey is the only person who really knows what Barry thinks like.'

When he first arrived in Denver (to promote a fraternity dance with the Association), about the heaviest concerts in town were a stray Sonny and Cher or a Paul Revere and the Raiders show. The Denver establishment equated rock with marijuana; and marijuana with communism. The Family Dog nightclub (where Fey's promotion career first took off and where rock music and marijuana abounded) was the object of continuous police surveillance and harassment. Ultimately, it closed four months short of its first birthday. When Fey wanted a certain date at the Denver Arena, he found the city fathers intransigent to the point that, initially, they were unwilling to reschedule a basketball practice so he could bring in Cream.

It was all very dark ages then. Adding to the problem were the facts that Denver had horrendous venues and Fey was inexperienced and practically unstaffed. There were not precedents for him; he had to learn everything by and for himself. As Joel Brandes puts it, "It was kind of like a street business, the way Barry started out."

(Continued on page BF-24)

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Fey Charm

• Continued from page BF-23

Indeed, the "street" image clings tenaciously to Fey, even though he holds a degree from the prestigious Wharton School of Business. He grew up on the streets of a tough Chicago neighborhood and

'You have to deal with people who expect you to jump ten feet.'

remains loyal to his origins. His vocabulary and style are often suggestive of a tough urban manchild. In many ways, Fey seems still to think of himself as one. Asked if he felt strange about being a sort of "elder statesman" of the rock business, he answers, "No. I'm just one of the oldest businessmen in a young business. Hey—there are LA street gangs that have guys almost as old as me."

Ticket outlets were forever messing up the count, necessitating twice weekly visits by either Fey, wife Cindy (mostly Cindy since she knew how to drive a car, something her husband never learned). Agents had to teach Barry how to send a confirmation telegram. He was in business more than a year before he could recognize a box office statement. Operating out of the Feys' smallish apartment, the army of two somehow overcame all obstacles, including even one as unlikely as a family dog chewing up a contract.

Then, in 1969, for no good reason, Fey decided to hold a three-day outdoor pop festival in Denver. "Hell, I didn't know what a pop festival was," he remembers. "I didn't know you were supposed to have a staff of 20 people."

If you're looking for a real turning point for Feyline,

then the pop festival is probably it. Barry put himself deep into hock to bring off and then almost got wiped out without a note being played. Though Colorado is one of your more arid states, three days before the festival's start Denver was afflicted with what appeared to be its first monsoon. All Barry Fey had was on the line, and the line was about to be washed away.

But not quite. Call it divine intervention if you will, but during the three days of the festival nary a drop fell from the sky. But not only did performers like Hendrix, Cocker and Creedence Clearwater Revival show up, so did hundreds of gate crashers. Pitched battles between cops and crashers abounded. The whole stadium was inadvertently tear-gassed and the Denver establishment looked on in horror.

The establishment's horror notwithstanding, when the smoke cleared anyone who knew anything about music knew Fey had pulled a coup. Not only had he grossed more than \$200,000, and not only had he and his staff learned more about promoting in three days than some learn in a lifetime, but Barry Fey had by his own inimitable account "become a legend." (Incidentally, the day after the festival ended it resumed raining.)

From Denver, Feyline expanded into other southwest cities such as Phoenix and Albuquerque, demonstrating to skeptical authorities that rock concerts were not instruments of the devil, while showing music moguls on both coasts that smoothly-run sellouts were eminently possible in this virgin market. (As Phil Walden, head of Capricorn Records, says, "It's the Bill Grahams and the Barry Feys who helped make rock'n'roll legitimate.")

Steadily, the Feyline empire grew. During the Rolling Stones' '72 American tour, Fey handled more shows (16) than any other promoter. In 1976 and again last summer, Feyline's Red Rocks Festival proved itself one of the industry's most lucrative and prestigious packages, grossing more than \$1 million each year.

In recent years, thanks to the efforts of Morris and Brandes, Feyline not only is handling more diversified acts, but also has branched out into management. The first act handled by Feyline was



the late Tommy Bolin. According to industry insiders, Barry did more than a laudable job with him. When distribution of Bolin's records was too slow to suit Fey, he personally supervised speedier delivery of the albums at his own expense. Now, people like Katy Moffatt, Jerry Corbetta and newcomer Robert Fleischman are in the Feyline stable. Indications are there will soon be others.

At least John Rubey, Feyline's 26-year old vice-president thinks so: "I think Barry would like to take somebody off the streets and march him up to a couple of platinum records. You know, watch him grow as Barry grew right along with him. Barry's too much of a businessman to go overboard on a wild project, but he's also too much of a dreamer not to think about one."

Feyline's expansion would seem to mirror that of the music industry. But the stakes are higher, the players have learned to be more cautious, better informed and better prepared. Whereas once Feyline was Barry Fey (and vice versa), today there is increased acknowledgment of the talents of Morris Brandes, Rubey, business managers Larry Melnick and Joe Golinsky and the second echelon of Feyline staffers. Unlike the old days, Barry doesn't try to do it all himself. He delegates more responsibility to a staff which many regard as top-notch. He listens more and roars less.

Although this decentralization was probably inevitable, it was certainly hastened by the growth of the music industry in size and sophistication. Whereas years ago a promoter had to work like hell to

(Continued on page BF-26)

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FEYLINE BIRTHDAY PARTY



The Fey party offers a time for intimate visiting.



Jonathan Corffino (behind mike) adds some praise as Fey is given an award.



Nat Weiss, Nemperor Records; democratic congresswoman Pat Schroeder and Fey (all from left).



Tom R. Trunnell, KFML, Denver, with Dale Dingman, Denver Promotion man.

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Barry Fey and his mother.



Fey checking to see that the security crew is having a good time.

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Fey Charm

• Continued from page BF-24

research markets, find out which bands were hot and where the key radio stations were, today a plethora of publications and surveys has made the job easier and a bit more scientific. In promotion, as in most businesses, accountants and college-trained staffers are collaborating with space-age technology to streamline operations with an almost boring efficiency.

At times, it must all seem a bit much for a veteran like Fey. Years ago, pretty much all he had to depend on were his impeccable instincts and a passion for hard work. Now?

"It's gotten harder," he says. "The things that counted in the beginning don't count anymore. Then you needed a knack for knowing who would be hot; you needed timing. Things that you'd do to set you apart don't matter anymore.

"In the old days, it was fun. No one knew anything except that we were doing something that made everybody happy. Now, it's become too much of a business and I was never prepared for that.

"I'm a promoter—first, last, always. I could go into management and sign a thousand new acts. But I'll always be a promoter looking to sell a ticket to someone who can afford it."

Then the telephone rings and Fey answers it. Within seconds, he is raging, employing his best gutter argot against someone in the business who has done him wrong. But even as the words stream out of his mouth and the telephone seems to recoil, it becomes clear that this diatribe is merely one of the ways in which Fey conducts business.

It's like Who manager Curbishley says: "This business is built on personalities." That being the case, it's easy to see why Feyline Presents, Inc. has lasted so long. It's also easy to see why, no matter how sophisticated or computerized the business becomes, Barry Fey is never going to relinquish his right to be himself. Why should he? After all, as Feyline churns into its eleventh year of success, all you can say about the whole strange trip is that it's been a real fairy tale—street-style, of course.

Feyline

FEYLINE BIRTHDAY PARTY



Jerry Corbetta and his mother. Above, no shortage of food at a Fey affair.



Jack Craigo, Ron McCarrell and Jeff Franklin (from left).



More happy guests enjoy the lavish spread at the Town where Fey treated 181 people. An evening earlier, more than 700 paid tribute to Fey at the Auditorium Arena.



Jack Craigo was picked up at the airport in a garbage truck.



The logo leaves little doubt as the gagsters wait for Craigo to arrive.

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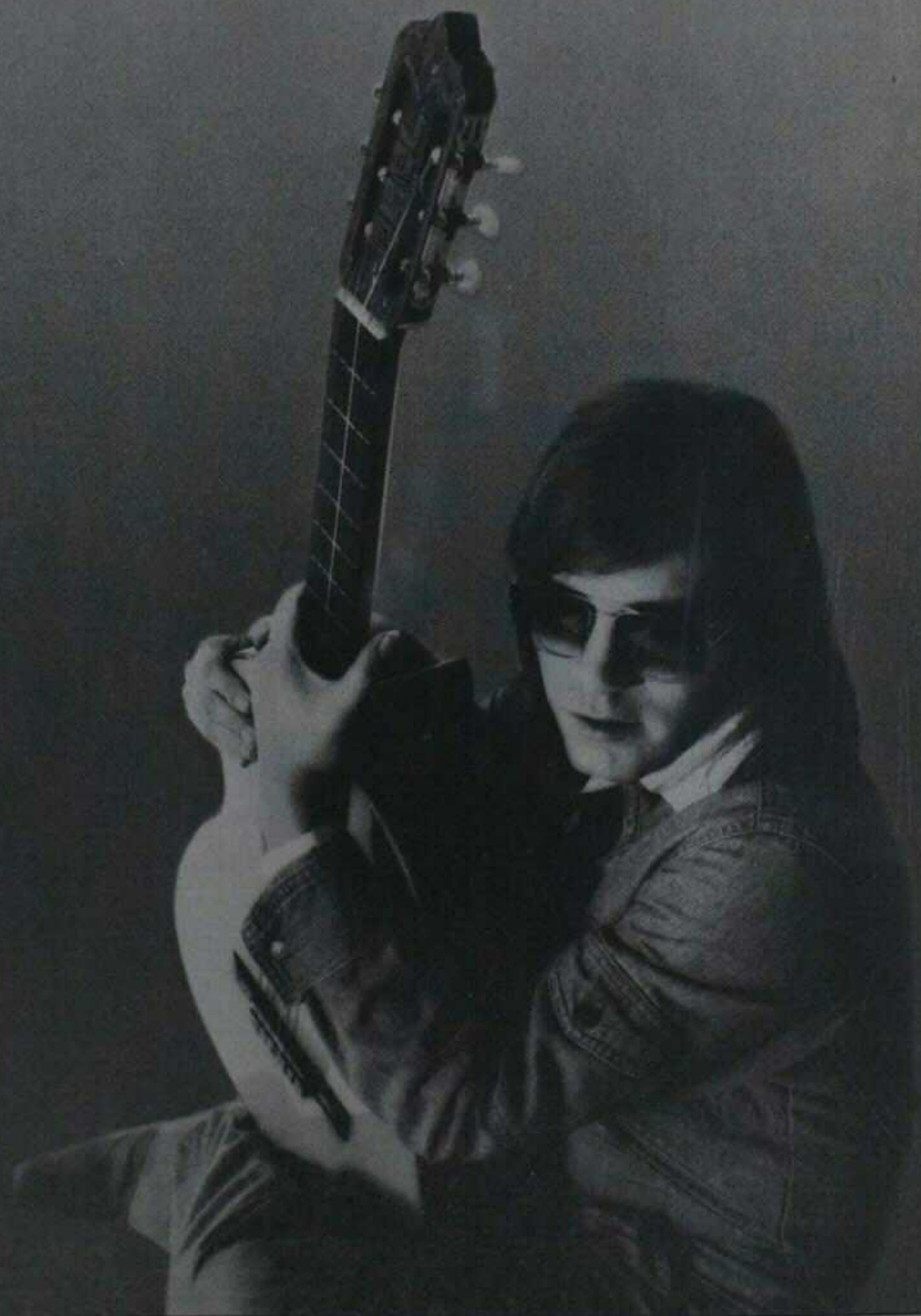
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PHOTOGRAPHY ROBERT CATO

Discos

IN SAN JUAN CARIBE HILTON Juliana's To Debut Latin Club

By LORRAINE BLASOR

SAN JUAN—Juliana's of London, the disco sound, lighting, designing and consulting firm, is expanding into Latin America with plans for clubs in Puerto Rico, Brazil, Bolivia, Venezuela and Argentina.

The first club in the expanded chain will open Dec. 1 in the Caribe Hilton here. It will be capitalized at more than \$500,000 and is expected to provide formidable competition for the long established Leonardo's.

According to Michael Wilkings, senior vice president of Juliana Sound Services, following the success of Sybil's, another Juliana's club in the New York Hilton Hotel, the firm was retained by the Caribe Hilton here to design and construct the new club.

Upon completion, Juliana's will become the 16th discotheque to be established in a Hilton Hotel. Juliana's has been involved with the design and construction of more than 65 discos worldwide.

The sophisticated sound package for the new club will feature JBL four-way speaker systems, Juliana's own amplifiers and mixers, Technics model SL 1100 turntables and Revox model A 77 tape recorders. Two specially trained female deejays will spin platters.

The light show will feature laser systems, holography units and a fog machine whose special effects will be determined by the lighting used to complement it.

When completed, the former lounge will be a three-level room

seating 200 with a dance floor topped by a gazebo.

Natural colors will be utilized in the decor which will be further complemented by wood and rattan.

"The idea," states Wilkings, "is to create a light club, in keeping with the new trend away from dark rooms. People are asking for lighter clubs because it helps them to see and to be seen."

Music programming for the new room will span pop, soul, classical, MOR and disco in an attempt to reach "an affluent and socially active audience in the 25-60 year old age group."

Wilkings explains that Juliana's will be a private room with about 2,000 members. Annual membership fee has been set at \$250. Visitors to the club can purchase one-night temporary membership tickets for \$5. The club will be operated from 9 p.m. to 4 a.m. daily. Its dress code outlaws jeans, tennis shoes and T-shirts.

Neither Wilkings nor the Hilton management make any secret of the fact the new club plans to go into direct competition with the very successful Leonardo's, owned and operated by the Swiss Chalet, Inc. This latter organization recently announced it was moving into the disco franchising business (Billboard, Nov. 5, 1977).

With the opening of Juliana's, the Caribe Hilton will become the third local hotel operation to jump on the disco bandwagon. The others include Swiss Chalet, and Prinair's Carib Inn whose club, Pegasus, caters to a younger, middle-class audience. A fourth hotel, the Dorado, recently revealed plans for a discotheque in late December.

Club Video Programming Group Fades

NEW YORK—Stringent copyright controls, problems of access to the "right" video material and an industry which at the time proved to be less than bullish on the idea of video in discotheques have been blamed for the inability of a triumverate of British and American disco companies to institute an ambitious plan for the widespread use of video programming in clubs across the country.

The association was formed just over a year ago by Intervision of England, Projectivision of New York and Disco Scene of Hampton, Va. Their aim was to ensure the highest degree of professionalism in the design, manufacture and installation of video hardware and software and lighting and sound systems for the nation's discotheques, according to principals of the company.

However, according to spokespersons for Projectivision, the problems facing the market and the lack of necessary capital to sustain long-term involvement while waiting for a turnaround in business trends were responsible for the association's collapse.

Principals of the association included Bill Hodges, president, Intervision, USA; Greg Leopold, president, Projectivision, and Randy Vaughan, vice president, Disco Scene.

Leopold and Vaughan still maintain a loose business relationship, but Hodges has left Intervision, and it is understood that the company has withdrawn its U.S. marketing effort. No one at the Indiana branch of Intervision could be reached for comment.

At the time of its formation, Hodges had said of the triumverate's plan, "a great deal of planning and

groundwork has been accomplished to provide the American disco market and nightclub industry with the best possible video software. This software is now available, not only through Intervision, but also through Projectivision and Disco Scene."

CLUB VIDEO PLAY-BY-PLAY

NEW YORK—Some Place Else, a Cherry Hill, N.J., disco, has created "Monday Night Disco Football With The Philadelphia Eagles."

Each Monday night top players of the Eagles are invited to call the play-by-play as it is televised on the club's giant 10 foot Video Beam screen.

The show is hosted by Bob Pantano, radio personality with WCAU-FM, and club officials are claiming that the concept is an overwhelming success.

N.J. Club Owner Feted For Charity

PHILADELPHIA—Paul Gillingham, owner of the Mansion Disco in Wildwood, N.J., has received the 1977 recognition award of the Cape May County Unit Assn. for Retarded Citizens.

According to officials of the association, Gillingham has over the past three years donated use of his discotheque and staff for the association's annual 1950s charitable dances. The more than \$3,000 raised has been channeled into support of educational and recreational programs for the handicapped.

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Seattle To Try 3 Over Club Closure

NEW YORK—The city of Seattle, Wash., is proceeding with plans to prosecute three persons in Municipal court on charges arising out of the closure of the Monastery, a discotheque catering to a young, gay clientele.

The city's move ignores a request by Mayor Wes Uhlman who had sought to have the trial postponed until a Police Dept. investigation of the controversial closing of the club was completed.

In his efforts to get the postponement, Mayor Uhlman had stated that he was making the request "in order to allow an impartial investigation, and to prevent an escalation of hostility in what is now a sensitive situation."

Among those facing trial following the closure of the club, are George Freeman, its manager, and Randy Phillips, both of whom are charged with obstruction of justice; and Raymond Gallagher, charged with consuming alcohol as a minor.

In explaining its denial of the Mayor's request for a postponement, Thomas Wetzel, the city's corporation counsel, states that the delay would jeopardize the defendants' right to a speedy trial.

Officials of Seattle's police de-

partment claim the club was raided following complaints of noise, but members of the disco, located in a landmark, restored Norwegian church, charge harassment, excess force, and police politicking, following charges of male prostitution brought against another disco owner in the city.

The club's members are joined in their protests by the Washington Coalition For Sexual Minority Rights which is also protesting the inclusion of a Nov. 8 ballot on "Initiative 335," a bill aimed at curbing pornography and other "moral nuisances."

Opponents of the proposition claim that its language is so broad that if passed into law it will also serve to infringe on the constitutional rights of many segments of the Seattle society, particularly the rights of gays.

Earlier attempts between city and police officials and members of the Monastery deadlocked when members of the Washington Coalition for Sexual Minority Rights staged a demonstration outside the city's public safety building.

Meanwhile, the Monastery has reopened and is running special disco parties to raise money for the legal defense fund of the accused.

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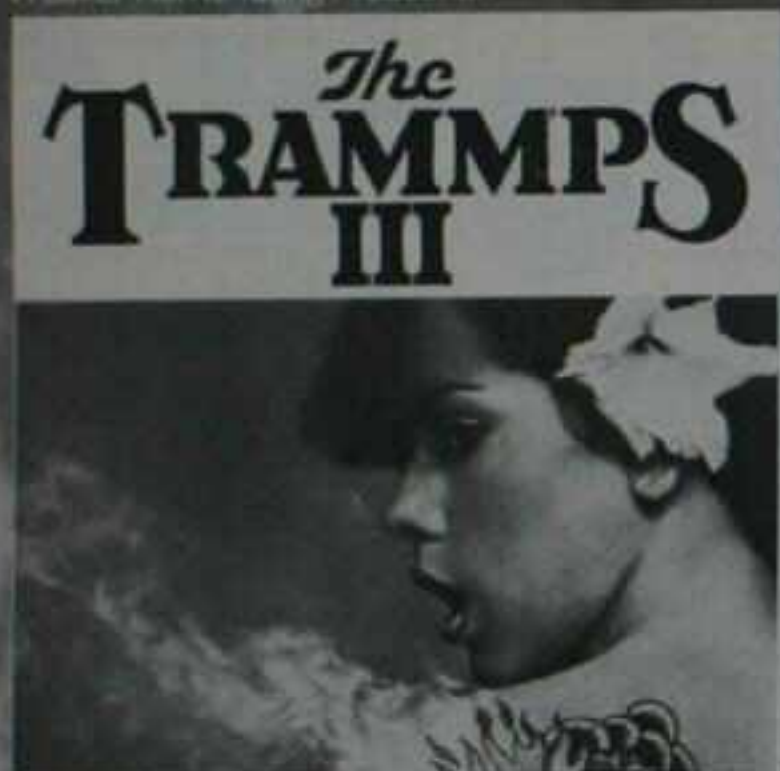
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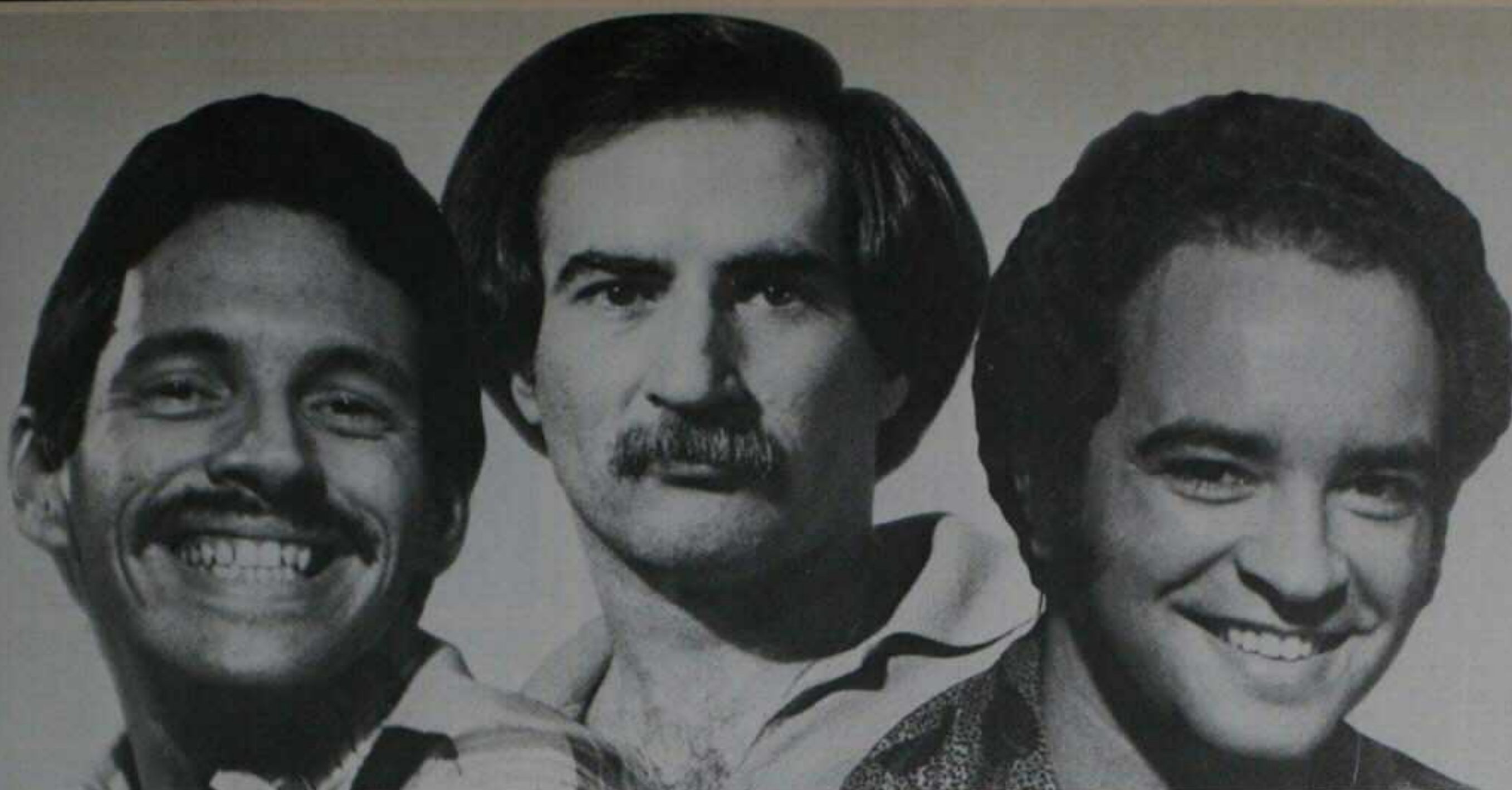


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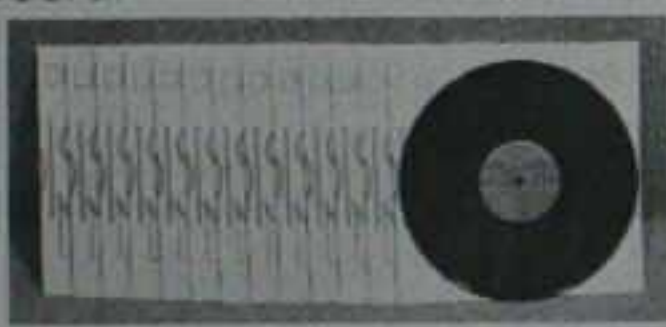
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CAMPUS HI FI HIGHLIGHTS—The third Indiana Univ. of Pennsylvania Hi Fi/Stereo Expo pulled more than 8,000 Oct. 18-19 (Billboard, Nov. 5, 1977). Left above, Ronnie Love of



the Drifters (Arista) is flanked by John Henry of Sansui rep J.B. Parent, and expo coordinator Frank Viggiano Jr. Center, Dynaco's John Ferranti and student aid Marcia Kalkbrenner



Billboard photos by John Beale.

conduct a kit-building demonstration. At right, Hitachi's Mark Bloomberg explains direct-drive turntable principle to visitor.

Biggest AES Anywhere Tops 4,500 In N.Y.

SRO: 120 Exhibitors, 47 Demo Rooms

NEW YORK—Like Topsy, the 58th AES which wound up its four-day Waldorf-Astoria run Monday (7), just grew to the point where it has literally overreached available space here (and in Los Angeles).

"It was the biggest convention we've had anywhere," notes Don Plunkett, executive director, and Jacqueline Harvey, exhibits coordinator. An estimated 4,500-plus packed the aisles to see a record 120 exhibitor displays and 47 sound

demonstrations—a 50% increase in prior East Coast companies and double any previous demo space.

The situation already has caused problems for the 60th AES set for the L.A. Hilton May 2-5, with many of the N.Y. newcomers asking for space there, when most is spoken for, Harvey notes.

In between, the 59th convention,

Feb. 28-March 3 at Hamburg's Congress Center, promises to be the largest European session ever, according to Dr. Joerg Sennheiser, general chairman.

In addition to the SRO digital recording session chaired by Tom Stockham of Soundstream Sunday afternoon, the annual awards banquet that night brought all 10 honorees and a big audience to hear Dr. Peter Goldmark give the featured address. Doing the emcee honors

again was Derek Tillsley of Rupert Neve (U.K.), with Emil Torick of the CBS Technology Center taking the presidential gavel from Rex Isom, retired RCA Records chief engineer.

Isom, in conjunction with Walter Welch, curator of the Syracuse Univ. Audio Archives, was responsible for a highly effective sound centennial display with eight "listening posts" for historic recordings.

The big news at this year's convention was digital recording (see separate article) which, briefly, is go-

ing to turn the audio industry inside out within the next 10 years. New digital systems were shown by 3M, Soundstream, Mitsubishi, TEAC, and Sony.

Neve, Harrison, and MCI all displayed and explained their computer assisted mixing desks, while accessory automated units were shown by Allison Research, among others.

The automated consoles, while impressive in their capabilities, seem truly primitive next to the sleeping giant of digital signal processing. Console manufacturers were ex-

(Continued on page 72)

Largest APAA Sees Less Car Stereo, CB

CHICAGO—With all available 166,400 square feet of McCormick Place mall level exhibit space sold-out, the ninth Automotive Parts & Accessories Assn. (APAA) show expects the biggest turnout ever for the three-day event that opens Tuesday (15), preceded by an "industry day" of membership and roundtable meetings.

While not lost in the sea of 678 companies with 1,652 booths, the car stereo, CB and accessory representation is down to about 40 firms—only 20 of which are in the aftermarket hardware business.

And some of these are saving their really new units for the upcoming Winter CES in Las Vegas next Jan. 5-8, into which the former PC (personal communications/CB) event is now merged.

Perhaps the APAA has just outgrown the car stereo/CB industry in

all other areas, in the 10 years since it was set up in 1967 to act as "the voice of the aftermarket" in Washington. Total advance registration was up 46% and buyer preregistration nearly 50% ahead, an indication that last year's record crowd of 19,264 would be easily topped.

Many of the major autosound companies are represented, and a smaller number of CB firms, notably those with more extensive product lines including car stereo combinations.

The CB side of the industry is still in decline, faced with both consumer disinterest, a continuing availability of below-cost 23-channel models and many firms in the throes of various stages of financial problems.

Among exhibitors with major displays in car stereo and/or CB are Audiovox, Automatic Radio, Bo-

(Continued on page 74)

Future Is Here: Digital Takes AES Spotlight

By FRED MILLER

NEW YORK—There was a lot of humming and buzzing at the recent AES convention here, only it wasn't coming from the machinery. The entire crowd was talking about digital recording.

Forget all the rumors you've heard and eyeball this for a minute: digital audio recording makes available the following: a 90 dB signal-to-noise ratio, unmeasurable wow and flutter, 85 dB crosstalk, elimination of print-through and phase distortion, unlimited copying with no degradation of signal.

To put it briefly, digitally recorded sound is the best sound you have ever heard short of live. The clarity, the absence of tape hiss or surface noise from the PCM digitally-encoded disks is nothing short of astonishing.

The improvement over analog recording is so vast, that digital must be considered a breakthrough on the order of the introduction of magnetic tape into recording. And here's the best part. It's right around the corner.

- 3M, in conjunction with the BBC, displayed and demonstrated a 32-channel digital recorder which uses one-inch tape and spins at 45 ips—available in about a year.

- Soundstream, from Salt Lake City, demonstrated a 4-channel machine with a phenomenal recording of the Boston Pops Orchestra. Its machines are currently in use, and 16 and 24-channel models will soon be available.

- Mitsubishi offered a two-channel 1/4-inch digital recorder, a cassette recorder, and a PCM (pulse

(Continued on page 73)

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Tape Duplicator

Second International Videodisk/Home Video Programming Conference, Nov. 16-19 at NYU Loeb Conference Facility in New York, will feature 15 panels, with three key sessions on copyright, union and cable television, according to Vivian Arden of sponsoring Visiondisc Corp.

Copyright panel is headed by **Benson Begun**, Columbia Pictures Corp.; union session is moderated by **Donald Brody**, Actors Equity, while the cable discussion will be moderated by **Gerald Levin**, Home Box Office.

The "on site" videotape production to be produced at the conference will star 82-year-old jazz/blues star **Alberta Hunter**, with the production to be the subject of a "how to market" session headed by Joe Cohen, NARM executive vice president.

Another highlight is the establishment of an annual **Bill Gresley Memorial Award** that will honor the late Variety reporter starting next year with a citation to the individual or organization contributing significantly to the development of the home video industry.

Registration information is available from IVPC, Box 102, Cooper Station, New York 10003.

3M Mincom division is to introduce a new compact, high-speed portable 16:1 cassette duplicator at the PRLA show set for Nov. 21-23 at the Hershey (Pa.) Motor Lodge. With a suggested list of \$895, the **Wollensak 2790AV** duplicator, with one transport for the master and one for the dub, will copy a 30-minute cassette in less than a minute, according to the specs.

Other features include the Wollensak bi-peripheral drive with two synchronous motors to ensure that copies are timed precisely to the master cassette; solid-state IC logic and LED indicators coupled to simple keyboard controls to provide ease of operation, and the patented "cassette guardian" circuit that senses a faulty cassette.

Eastman Kodak now has available "Sound-Magnetic Sound Recording for Motion Pictures."

U.K. Hi Fi Expo '78 Venue Shift; 40 Firms Inked

By PETER JONES

LONDON—The 1978 International Spring High Fidelity Exhibition (May 2-6) has been switched from the Heathrow Hotel, site of the four previous shows in the series, to the Cunard International Hotel at Hammersmith, West London.

Don Quillen, of Emberworth, the organizing company, said the change was caused by the Heathrow deciding to limit its operations to classic hotel functions, rather than large exhibitions.

He adds: "The way the 1977 Autumn Show logistics were handled at the Cunard means we can smoothly introduce the spring show into the same venue."

Within 11 days of exhibition dates and times being announced by Emberworth, 40 companies signed on as exhibitors and others are awaiting space allocation.

The exhibition will be trade-only May 2, 3, 4, with the other two days open 10 a.m.-8 p.m. for the public.

Companies on firm bookings include Alba, Amstrad, Audiomaster, Audio and Vision Furniture, Bib Hi-Fi Accessories, Celestion, Chartwell, Eumig, Farnell Acoustics, Fogg Components, Goldring, Grundig International;

Hayden Laboratories, Highgate Acoustics, Infinity, Janorhurst, Jennings Research, JR Loudspeakers, KEF Electronics, LAM, Lentek;

Marantz (U.K.), Mission Electronics, National Panasonic, Onlife Research, Pioneer, QAS, Rank Hi-Fi, Ross Electronics, Sanyo, Shure, Solus;

Tandberg (U.K.), Tangent Acoustics, Technics, Tape Music Distributors, Trio, Webland International, Wilmex, Zerostat Instruments.

a comprehensive guide to preparing and producing effective magnetic sound tracks. Bulletin S-75 is available at \$6.25 list from A/V and photo dealers or Eastman Kodak, 343 State St., Rochester, N.Y. 14650.

Bob Sheehy, most recently Ampex Western regional sales manager for custom tape duplicating, has joined **Columbia Magnetics** in a similar post, with responsibility for consumer blank tape sales in a 24-state Western region.

Greeks Protest 25% Hi Fi Tax

ATHENS—The union of audio equipment retailers in Greece has protested to the Government over the high rate of tax—25%—imposed on imported tape recorders, speakers, amplifiers and similar hardware.

The union points out that since

the imposition of the tax, sales have declined dramatically and many shops are going out of business.

If the present high rate of tax on imported audio equipment remains, the union estimates that retail prices will rise by 200% in the next five years.



More Artists Help Sell Audio And Accessories

continued from page 1
 azines and point-of-purchase
 lays.
 While the varying agreements
 or more or less of the individual
 st or group's time, the bottom

line is to effectively link a slightly
 different razors and blades—in this
 case, the machines or the software
 with the musicians.

Since 1971, Fitzgerald has helped
 make Memorex a household word

and the number one selling tape in
 the music industry, according to
 Billboard's most recent retailer
 study.

Her glass shattering act on tv was
 rated one of the "best" all-time ad

uses of the medium, and more
 recently the "Is it live or is it Memorex?"
 theme, using other music per-
 sonalities like Count Basie, Nelson
 Riddle and currently Melissa Man-
 chester.

While the ads plug the MRX2 cas-
 settes, there's a definite "halo" effect
 on the rest of the line. "Ella sells 8-
 track just like she sells cassettes,"
 notes Al Pepper, audio division
 product manager. "Our mass adver-
 tising reaches more 8-track users
 than our competition."

Fitzgerald and Manchester are
 about to take their act abroad, with
 Jake Rohrer, consumer products di-
 vision marketing manager, noting
 that 40% of Memorex revenues come
 from outside the U.S., with sales in
 23 countries.

TV commercials will be taped in
 such locales as London, Tokyo and
 Hamburg to extend the company's
 reach in those key music markets
 next year.

Manilow will endorse the full line
 of JVC America home audio prod-
 ucts, starting after the first of the
 year, according to the Philip Stogel
 Co. which is coordinating the cam-
 paign. The Arista artist will be fea-
 tured for the full calendar year in
 consumer and audiophile maga-
 zines, newspapers and radio spots
 tagged for local dealers, and syndi-
 cated programs as well. Full color
 posters also will be available to deal-
 ers.

"We feel it's only fitting that we
 have the hottest musical personality
 in America endorsing our line,"
 notes Sparky Wren, vice president,
 sales and marketing. The campaign
 will be in full swing by the time
 Manilow's new ABC-TV special
 beams in early 1978.

King's campaign for Technics
 Linear Phase speakers already is un-
 derway, with the legendary blues
 figure bringing Lucille, his famed
 Gibson guitar to the firm's audio
 studios in Secaucus, N.J., for the
 "recording session."

He laid down some guitar riffs
 whose waveform response was re-
 corded on an oscilloscope, with the
 signal clusters produced by his live
 guitar playing then compared with
 the waveform signals of the same
 music reproduced by the new Tech-
 nics SB-7000A speaker system.

The result was the speaker system
 producing a mirror image of the live
 music, leading into the ad tagline
 "Will the real B.B. King stand up!"

The six-figure-plus campaign in
 print is featured in 16 insertions
 from October through January in a
 dozen consumer magazines, plus
 trade backup, with more than a re-
 ported 1.9 million combined circula-
 tion and an estimated 27 million to-
 tal readership impressions. Dealer
 posters are also part of the promo-
 tional package.

Craig began its ad tie-in with ma-
 jor music acts back in 1975 with
 Leon Russell, and since then various
 campaigns for its car stereo and
 Powerplay booster units have in-
 cluded Billy Preston, Arlo Guthrie,
 Ray Charles, the Beach Boys and,
 most recently, Emerson, Lake &
 Palmer and Dave Mason. Most cam-
 paigns involve one and two-page
 print ads in national consumer pub-
 lications.

"We don't just pay artists to en-
 dorse the products," says Tim
 Hendricks, Craig marketing admin-
 istrator. Our criteria has always been
 to seek those artists who are produc-
 ers, writers, musicians or singers who
 really do know what good sound is
 all about.

"In some cases they may have had
 a Craig system in their cars or vans,
 or else we installed one for them."

He claims they've been very suc-
 cessful, noting that a tagline on the
 Beach Boys ads to write the com-
 pany for more information pro-
 duced a great amount of mail re-
 sponse.

(Continued on page 72)

The best audio recorder in the world.

Buy an Ampex ATR-100 for your studio,
 and you'll have the finest audio recorder
 ever offered for sale. Use it for monaural,
 two-channel and four-channel work, and
 you'll produce recordings (and playbacks)
 that simply cannot be matched by any
 other machine.

The fully servoed transport with auto-
 matic tension control and dynamic braking
 nails down tape speed for unprecedented
 timing accuracy. By eliminating the pinch
 roller and employing a unique tape path
 design, Ampex found a way to greatly
 extend tape life and reduce transient
 stresses. Spin the capstan, and both reels
 follow suit. Try to start the transport with
 the tape loose, and nothing happens. Kick
 out the power cord during fast rewind, and
 the machine slows gradually to a pro-
 grammed stop.

The lift-out control panel has LED
 indicators for status on every channel, and
 control is a matter of touching calculator-
 like buttons. Search-to-cue arms at a touch
 and stops on a dime. You even get a choice
 of 60 or 120 ips shuttle speed under cap-
 stan control plus a superfast rewind speed.

Mechanical features of the ATR-100
 are important, but don't overlook audio
 performance. Many specs are a full order
 of magnitude better than anything else on
 the market, and every performance meas-
 urement is the world standard. ATR-100
 is what Ampex knows about sound
 recording.

Get the complete story on this ultimate
 performance recorder by requesting a free
 brochure on the ATR-100. The best audio
 recorder in the world.



AMPEX

Ampex Corporation, Audio-Video Systems Division, 401 Broadway, Redwood City, California 94063, 415/367-2011.

HARDWARE & SOFTWARE

Czech Fest Sound Showcase

By LUBOMIR DORUZKA

BRATISLAVA—Within the framework of the Bratislava Music Festival, and to commemorate the 100th anniversary of recorded sound, the Grand '77 exhibition was staged recently in this Czechoslovakian city.

It featured examples of historic gramophone and other technical equipment, but also new product of companies from Czechoslovakia and other Socialist countries.

Producers of both records and hardware took part, among them: all three Czechoslovak record companies (Supraphon, Panton and Opus); Czech pressing plant Grammophone Works, from Lodenice; Tesla hardware producers; Polskie Nagrania, Polish record producers; Kultura, Hungarian export company; and the Romanian company Ilexium, which laid particular emphasis on recording of inter-

nationally noted Pan's pipe player Gheorge Zamfir.

On the first floor of the Culture and Sports Park, where the exhibition took place, the Bratislava High Fidelity Club had an exhibition of technical items produced at amateur level by members.

The High Fidelity Club of Bryno installed its own closed-circuit tele-

vision studio and quadraphonic equipment, consisting mostly of Sony hardware, such as the AVS 4200 camera, CMW 110 switcher, and CM-8 110 wiper, AV 3670 black and white videorecorder, EV 320 color videorecorder and Philips' N-1500 VCR cassette recorder.

Hi fi clubs play a very important *(Continued on page 76)*

N.Y. Draws 'Biggest' AES

(Continued from page 69)

remely well represented with displays from Audiotronics, El/Tech, Tangent, Trident, Peavey, Sound West, La Salle and several others.

The semipro market for audio equipment, including mini consoles, was well served by Otari, Peavey, Sound Workshop, MXR, TEAC, Sony, and Yamaha. They offered tape recorders such as four tracks in 1/4-inch and 16 tracks in one inch, excellent low-cost mixing desks, and a variety of outboard and reinforcement accessories useful in "basement" recording, as well as small professional operations.

Signal processing devices were too numerous to cover in any depth, but fascinating new instruments could be seen at the Orange County Electronics booth, the Aphex display (the new "aural exciter" which has been widely written about) and at the "veteran" UREI display.

If you needed to know about what's new in tape recorders, Studer was glad to tell about its expanded operations in the U.S. Scully had a new 2-track machine at the Martin Audio booth, and Ampex had more ATR-100's on the floor than ashtrays. Gotham Audio presented the new Telefunken 16-track, 2-inch machine with expandability up to 32 tracks.

In the "notions" department, Eventide led the way with its prototype of a digital delay line with 16 output tape which can be programmed by any of 32 selectable preset combinations of four switches on the front panel. Designated the Model S-1066 for the time being, Eventide assures that it will have a catchy name by the beginning of 1978.

Over in "cosmetics and foundations," studio architect and designer Jeff Cooper showed color photographs of some of the studios he has designed, and Sierra Audio and Sugarloaf View did much the same, presenting very attractive displays of their work in designing and building recording studios that work well and look good.

AKG had its full line of microphones on display, including the new C-424, a quadraphonic condenser microphone. Sony has new microphones incorporating a recently developed "back-electret" principle, with other new units from Electro-Voice (Bysten "C"), Shure (BM 59), Beyer Dynamic and Sennheiser.

Ken Schaeffer Group was excited about its new Schaeffer-Vega Diversity System, a wireless transmitter receiver system finding popularity among rock musicians.

B&K, makers of test equipment and measuring devices, had a very accessible booth with its full line, and Sescom was there with its line of blue-box split matchers, mic-splitters, transformers, and in-line matching devices. A new wrinkle in measuring was demonstrated by Acoustilog, with its easily usable device to measure reverberation characteristics in a room or artificial echo device. The Acoustilog unit represents a major step in its field.

In other convention observations, it was probably the biggest AES show in anyone's experience, and especially well attended by persons of the female persuasion, who seem to be more and more in evidence in the audio industry. It was good to see women explaining marketing plans and console operation rather than simply handing out leaflets and referring inquiries to "one of the men."

Undoubtedly the hit of the show was the Orban/Parasound booth, where one could get a free yo-yo. Or perhaps it was the dbx booth, which kept busy blowing up balloons. The big failure of planning was that no one gave out shopping bags, carriers or totes as promotional material.

FRED MILLER

More Artists Plug Audio & Accessories

(Continued from page 71)

Charles has been the spokesman for 3M Scotch recording products since midyear, with a key section of the campaign built around nationwide radio spots in 204 markets as part of the firm's sponsorship of the syndicated "King Biscuit Flower Hour."

It's the third year 3M has been a co-sponsor, with each broadcast reaching an estimated five million tape recording music enthusiasts for 60-second Scotch commercials plus opening and closing announcements.

The writer, arranger and musician has used the Scotch product professionally for much of his career, as he points out in the message to the growing home recording market. Set for a full year, the campaign is covering open reel tape for the expanding semi-pro market, the Scotch Master cassettes for the high-end audiophile audience, and the dependable line of standard Scotch cassettes for any music recording use.

These are only a few of the more recent and most ambitious commercial relationships of artists and audio. There have been many others—with varying degrees of success such as Elton John's signing as a 4-chan-



B.B. King lends his guitar Lucille Jeff Berkowitz, Technics/Panasonic home audio general manager, during taping session for artist's advertising plugging Linear Phase speaker in foreground.

nel spokesman for U.S. Pioneer when he had never made a quality recording.

One of the more famous was his pioneer Saul Marantz's signing classical guitarist Andres Segovia endorse the Marantz audio line. Now the head of Dahlquist speakers, Marantz himself is endorsing BASF blank recording tape, speaking as an "audio purist."

It goes to show that the concept remains the same—why not a musician to sell music reproduction?

New Houston Move For Pacific Stereo

HOUSTON—What is described as the flagship unit in a series of Pacific Stereo Stores for Houston area is under construction in the Memorial City Shopping Center.

It will be opened in November by the CRS Retail Stores Division. Richard L. Minns is the developer of the 6,000 square foot store being built on a 16,000 square foot site.

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No. 901 SPECIAL FOAM SHIELD

No. 302 CASSETTE PINS

No. 508 8 TRACK FOAM PAD

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'ARCHAIC & DISCRIMINATORY'

Canadian Importers Irate On Value Tax

By DAVID FARRELL

TORONTO—Audio equipment importers are irate at recent changes in the federal government's tax structuring of goods coming into Canada and have formed a lobbying group to petition and verbally fight what they consider to be "archaic, discriminatory" legislation.

The heart of the issue is in the contents of a letter mailed to 50-plus audio importers in Canada last March by Revenue Canada. Importers are advised that Revenue Canada is cur-

rently investigating the Japanese audio industry to determine if pricing structures to importers reflect fair market values.

In the same letter, importers were put on notice that if any "undervalue" practices were brought to light, that for duty purposes the amounts would be retroactive to May 1 of 1977.

With the widening spread between the Japanese yen and the Ca-

nadian dollar, audio retailers have been forced to boost prices anyway.

With the government placing an "unreal" duty on goods coming in, in addition to a 12% federal sales tax applied to the duty paid value, plus provincial sales tax at the retail end, consumers in Canada are clearly paying through the nose for audio equipment in a country that is noticeably lacking any audio manufacturers of its own.

According to one senior official at

Marantz Superscope in Canada, the purpose of the investigation is nothing more than a way around GATT agreements. "Revenue Canada is, in effect, increasing revenues without actually limiting imports or increasing tariff barriers on paper," the spokesman maintains.

So far, the revenue department has sought to establish what it arbitrarily considers to be fair market

(Continued on page 78)

OTARI

**From Otari to modernize your facilities.
DP-6000 for finest quality duplications of 7½ ips masters.**



The sophisticated system is designed for 32:1 high-speed duplications with unexcelled sound quality. Slanted 1800 ft endless loop bin and double-capstan master reproducer for smooth 240 ips transport of your 7-1/2 ips half or one-inch masters. Centralized full automatic control of slaves up to 10 units. 2MHz quartz-crystal bias generator. Crystal-coated ferrite heads for clean duplications for years on end.

Behind the high-performance system stands proven reliability of Otari engi-

neering. Proven through its products working in every part of professional recording and duplicating world, making thousands of satisfied users. For the full story of DP-6000, get in contact with your nearest Otari distributor.

Japan: Otari Electric Co., Ltd., 4-29-18 Minami Ogikubo, Suginami-ku, Tokyo 167, Japan
U.S.A.: Otari Corporation, 981 Industrial Road, San Carlos, California 94070
Singapore: Otari Singapore Representative Office, 2701-A 27th Floor, International Plaza, Anson Road, Singapore 2

Please send me details on

DP-6000

Name _____

Company _____

Address _____

Billboard

Rep Rap

ERA Heart of America Chapter caps its membership drive at its Nov. 22 meeting that features Ray Hall, national ERA executive president. Firms joining the chapter at the time will be invited as guests to the annual dinner party, a highlight of the year's activities. For information, contact George Kangas, public relations committee chairman, Lowells & Assoc., 11202 Johnson Dr., Shawnee, 66203, phone (913) 631-3515.

Bob Rosenberg, merchandising vice president for Richmond, Va.-based Ward's Co., chairman of electronic retailers, addressed the ERA Atlantic Chapter Monday (14) at the Top of the Building in Philadelphia. He led a discussion on the relationship between reps and units.

Doug Cohen is the newest principal in Audio Concepts, with co-owners Steve Weil and Bill Kist announcing the move for the five-year-old firm to 350 Northern Blvd., Great Neck, N.Y. 11021. Cohen joined the firm in 1976 after experiences with several metro area hi fi stores.

Digital At AES

(Continued from page 69)

digital modulation) disk turntable which spins at a reported 1,800 rpm.

Sony introduced to the New York audience its two-channel digital processor used in conjunction with a videorecorder.

TEAC demonstrated its new digital disk turntable which operates on the same laser principle as Mitsumi's jointly developed with the latter and Tokyo Denka.

Ampex and 3M are both offering digital audio recording tape.

Soundstream demonstrated how digital editing could be accomplished, broadening the range of digital applications from just recording—even before anyone has the orders. Manufacturers claim that digital systems will virtually eliminate the need for noise reduction systems, expanders, limiters, compressors, noise gates, editing tools, and artificial reverberation devices.

Here is how and why digital recordings are better: The analog information (the present output of a turntable, for example) is measured and encoded into digital information. During the time that the signal is in digital form, it is not subject to most of the indignities which analog recording suffers from.

A playback head on an analog (magnetic) recorder must read complex information which has been squeezed through amplifiers, dragged across scrape flutter filters, and handled by engineers who had pizza for lunch.

No wonder there is phase shifts, distortion, reduced dynamic range, and some non-linearity due to less than ideal tape head contact.

Digitally encoded signals simply don't care about that stuff. Since the playback head is reading digits (yes, no, black or white, on or off), it is concerned primarily with the sequence of these digits and their interpretation as they relate to the parameters of audio. The amplitude is of no concern, except that it be sufficient to print the signal at all.

The end result then, as the signal is converted back to analog terms, is relative freedom from the inherent problems of tape transport and electronics.

Naturally all this analog to digital (A/D) and digital to analog (D/A) conversion is pretty costly, so the 3M people estimate that its 32-track plus track digital master recorder package will enter the market at about \$50,000.

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Singapore: Otari Singapore Representative Office, 2701-A 27th Floor, International Plaza, Anson Road, Singapore 2

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Bach Elgar Choir ☆ George Hamilton IV ☆ Lynn Jones ☆ Shooter ☆ Jackson Hawke
Grover Washington Jr. ☆ Les Brown ☆ Count Basie ☆ Patsy Gallant ☆ Liverpool
Chuck Berry ☆ Deja Vu ☆ Blood Sweat & Tears ☆ Banda Brava ☆ Harry Chapin
Moe Koffman ☆ Brutus ☆ Downchild Blues Band ☆ Ramsey Lewis ☆ Chuck Mangione
Bruce Cockburn ☆ Mendelssohn Choir ☆ Memo Acevedo Sextet ☆ Ed Bickert Trio
Guido Basso-Sam Noto Quintet ☆ Gene Amaro Quintet ☆ Humber Jazz Band
Katherine Moses Quartet ☆ Nelson Riddle ☆ Phil Nimmons 'N Nine Plus Six ☆ Dan Hill
Ian Thomas Band ☆ Lisa Hartt Band ☆ Bobby Gimby ☆ Keath Barrie ☆ Salome Bey
Glen Miller Orchestra ☆ Maynard Ferguson ☆ The Toronto Symphony ☆ Walter Susskind
Good Brothers ☆ Colleen Peterson ☆ Franz Allers ☆ Triumph ☆ Lynx ☆ Victor Feldbrill
John Prine ☆ Loudon Wainwright III ☆ Buck Owens ☆ James Conlon
Marilyn McCoo & Billy Davis Jr. ☆ Jay Leno ☆ Sarah Caldwell ☆ Stan Kenton's Orchestra
Doc Watson ☆ Erich Kunzel ☆ Don McLean ☆ Ronney Abramson ☆ Andre Kostelanetz
The Mighty Pope ☆ Natalie Cole ☆ Murray McLauchlan ☆ Klaus Tennstedt
K.C. & The Sunshine Band ☆ Kazuyoshi Akiyama ☆ B.B. King ☆ Johnny Lombardi
Gaylord & Holiday ☆ Pino Ubaldo ☆ Troubadours International ☆ King Eric & his Knights
Richard Hayman ☆ Leo Sayer ☆ Melissa Manchester ☆ James de Preist
Two Generations of Brubeck ☆ Ernesto Barbini ☆ Maria Pellegrini ☆ Louis Quilico
Andrew Davis ☆ Kreskin ☆ Shirley Eikhard ☆ Edward Bear ☆ Charity Brown
David Bradstreet ☆ Andre Gagnon ☆ Woody Herman ☆ Sweet Blindness ☆ Soul Bros. Six
Sha Na Na ☆ National Ballet of Canada ☆ Central Band of the Canadian Forces
Buddy Rich ☆ Malton & Hamilton ☆ Ray Hutchinson ☆ Cano ☆ Maneige
The Newcomers ☆ The Raes ☆ Grant Smith Show ☆ National Shevchenko Ensemble
Horns of Toronto ☆ Paul Christopher ☆ Cleo Laine and John Dankworth ☆ Mel Torme
Par Three ☆ Don Sullivan ☆ The Chieftans ☆ Diane Dufresne ☆ Bo Diddley ☆ Del Shannon
Little Caesar & The Consuls ☆ Vehicle ☆ Fable Manor ☆ Rose ☆ Johnnie Lovesin
Wenzday ☆ Tom Rush ☆ Don Cullen ☆ Ray Materick ☆ Mirth
Nancy White & The Fleshtones ☆ Margaret Christl ☆ Willie P. Bennett
David Wiffen ☆ Peter Appleyard Quartet*

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Guiro Distrib Moves To New L.A. Plant

LOS ANGELES—Guiro Record Distributors has moved its operation into a greatly expanded new location following eight years of continual growth in the Latin record business here.

With a 2,880 square foot main location and an additional 1,440 square foot warehouse overstock facility across the street, the distributor's floor size and the ability to carry full line of stock are substantially increased.

Owner Jorge Borrego says crowded and cluttered conditions at his former site on Temple Blvd. (for which he had been paying \$90-per-

month rent) precipitated the move to expanded quarters.

The new location now allows for greater display of product and greater comfort for clients pursuing the storeroom.

Borrego has invested a substantial amount of money in stocking the new location and is intent on offering complete depth of stock in Latin product.

Having obviously operated at low overhead, Borrego has followed a policy of continual reinvestment and natural expansion to become one of the largest and most reliable distributors in the Latin industry.

Microfon Opens L.A. Sales Office

LOS ANGELES — Microfon America has opened a branch office for sales and promotion in Los Angeles at 1830 W. Olympic Blvd., Suite 109 under the direction of Guillermo Santiso, former Microfon label manager in Mexico City.

The firm's U.S. operation is head-

quartered in Miami and is now headed by Carlos Maharbiz, newly appointed to the position by Microfon's parent firm in Argentina.

This is the first branch established by Microfon in the U.S. since it began domestic operation about two years ago.



GUIRO EXPANSION—Jorge Borrego, owner of one of the major Latin record distributors in the U.S., leans against the entrance of his newly acquired location on Pico Blvd. in Los Angeles. Specially produced replicas of Latin label logos grace the entire upper facade of the building. At left (inset) he examines new product from the shelves which, along with other new fixtures, he designed and helped construct. Though now open to clients, the new facility will be formally inaugurated at the end of the month.

NOVEMBER 19, 1977, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 11/19/77

Billboard Special Survey Hot Latin LPs

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CHICAGO (Pop)		MIAMI (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CHELO La Voz Ranchera, Musart 10638	1	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66
2	LOS HUMILDES Besitos, Fama 560	2	CONJUNTO IMPACTO Conjunto Impacto, Teca 3004
3	GRUPO MIRAMAR Una Lagrima & Un Recuerdo, Accion 4014	3	FANIA ALL STARS Rhythm Machine, Columbia 34711
4	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554	4	PUPI LEGARRETA/JOHNNY PACHECO Los Dos Mosqueteros, Vaya 63
5	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492	5	CELIA, JOHNNY, JUSTO & PAPO Recordando El Ayer, Vaya 52
6	COSTA CHICA Tapame, Fama 549	6	JOHNNY PACHECO The Artist, Fania 503
7	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3373	7	CHARANGA 76 Encore, TR 128
8	JUAN GABRIEL Siempre En Mente, Arcano 3388	8	WILLIE COLON/RUBEN BLADES Meliendo Mano, Fania 500
9	YOLANDA DEL RIO La Hija De Nadie, Arcano 3202	9	LA DIMENSION LATINA Presentando A Andy Montanez, TH 2018
10	JULIO IGLESIAS America, Alhambra 27	10	LOS KIMBOS The Big Kimbos, Cotique 1091
11	ELIO ROCA Contigo Y Agui, Miami 6042	11	FANIA ALL STARS Greatest Hits, Fania 511
12	LOS TERRICOLAS En Mexico, Discolando 8240	12	OSCAR D'LEON Two Sets With Oscar, TH 2017
13	LOS FELINOS Los Felinos, Musart 1701	13	ROBERTO ROENA La Ocatava Maravilla, International 914
14	NAPOLEON Vive, Raff 9055	14	EL GRAN COMBO El 15to Aniversario, EGC 014
15	RICARDO CERRATTO Me Estoy Acostumbrando A Ti, Latin International 5042	15	RAY BARRETTO Tomorrow, Barretto Live, Atlantic SD2509
16	JULIO IGLESIAS A Mexico, Alhambra 21	16	EDDIE PALMIERI Unfinished Masterpiece, Coco 120
17	MIGUEL GALLARDO Otro Ocupa Mi Lugar, Latin International 6912	17	JUSTO BETANCOURT Distinto & Diferente, Fania 502
18	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441	18	ISMAEL RIVERA De Todas Maneras Rosas, Tico 1415
19	JUAN GABRIEL Con Mariachi, Arcano 3283	19	HECTOR LA VOE De Ti Depende, Fania 492
20	LOS BABYS Regresa Ya, Peerless 1999	20	LA LUPE One Of A Kind, Tico
21	CHELO Con Mariachi, Musart 10585	21	TIPICA 73 The Two Sides Of Tipica, Inca 1053
22	LOS POTROS Cantando Llega El Amor, Peerless 10037	22	ISMAEL QUINTANA Amor, Vida & Sentimiento, Vaya 62
23	LEO DAN Leo Dan, Caytronics 1442	23	ISMAEL MIRANDA No Voy Al Festival, Fania 508
24	EDUARDO NUNEZ El Arrollador, Raff 9057	24	OSCAR D'LEON Con Bajo & Todo, TH 2012
25	YNDIO Herida De Amor, Miami 6165	25	LA COSA NOSTRA La Cosa Nostra, Libra 5002

U.S. DEMAND AFFECTS MEXICO

Hit Chelo LP Spawns 4 45s, Ups Musart's Sales

By AGUSTIN GURZA

LOS ANGELES—The phenomenal success of a recent mariachi-backed album by Mexican vocalist Chelo has pushed Musart Records in the U.S. into the extraordinary decision of releasing four different singles from the same LP.

Eliseo Valdes, president of Musical Records and Tapes, the Miami-based manufacturer/distributor of the Mexican Musart line, reports that to his knowledge this is the first such case in Musart's 15-year U.S. experience.

And it is one of the few times that the demand for product from U.S. Latin buyers was reflected in the Mexico market, and not the other way around as is usually the case.

Since the release of Chelo's second mariachi album in April of this year, the label has released four different singles (eight separate cuts) each less than two months apart.

Valdes admits that the firm was reluctant and apprehensive about the multi-single situation, but he reports with detectable excitement that the anticipated sales conflict among the singles did not materialize.

Says Valdes: "It is definitely a freak phenomenon. The release of the second single took nothing away from sales on the first, and the third never affected the second. At this time we continue having strong sales on all four singles."

Both Valdes and Musart Los Angeles branch manager Valentin Velasco report that split radio play was the key factor in stimulating the public demand which convinced Musart to issue the series of singles.

Program directors in the California, Texas and Chicago markets decided to play varying cuts once they received promotional copies of the album.

Split play has been the scourge of U.S. Latin record executives who complain that the lack of airplay concentration makes it difficult to create strong hits.

But while Valdes still sees the radio split as a disadvantage, he concedes that in the case of the Chelo LP, the independent-minded program directors functioned as a barometer of public taste in each region and revealed the extent of public response to the album.

Valdes reports that jukebox demand, still influential in the Latin business, was also a factor.

Requests for release of different singles came from the Musart branch managers, Velasco in Los Angeles and Ruben Espinosa in San Antonio.

Valdes explains that the firm "just couldn't ignore the public demand" which reverberated into the Mexican market across the border.

"We simply had to change our usual policy in order to adapt to the unusually strong demand," explains Valdes.

In most routine cases, Valdes continues, the firm releases a single prior to LP release. If the first single is successful, the album follows immediately. If not, the label will work a second single before issuing the album.

"In Chelo's case," says Valdes, "we had the inverted situation of the album opening the way for single releases."

And Velasco notes that the unusual influence of the U.S. success on the Mexican market has led Musart in Mexico to work the border areas more intensely in order to stimulate U.S. sales.

The long-range impact of the Chelo case, Valdes analyzes, will be seen on the a&r aide with more care being taken to avoid including fillers on albums, many of which have been released in the past with only one or two strong numbers.

And labels, with more substantial content to work with and with the Chelo experience in mind, will work LPs for a longer period of time, persisting well beyond the first or second single, Valdes predicts.

Concludes Valdes: "I don't really know if we'll come upon another album like this one. I wish it would happen tomorrow, and if it does, I'll be ready to push out all 12 cuts of singles if that's what the public wanted."

Orfeon Shift No Shakeup

LOS ANGELES—Jose Angel Rota, Orfeon vice president recently named Ozzie Venzor's successor in the Los Angeles branch of the Mexico-based label, says recent changes in the firm will not alter the company's plans or policies.

"We will more or less continue to operate on the same basis as before," says Rota, adding that plans for a San Antonio branch are still in the works and the program to develop U.S. Latin talent is moving forward, though substantially delayed.

Rota says that Venzor resigned for personal reasons, but Venzor denies this, claiming he was fired by label president Rogelio Azcarraga directly on Friday (29) during a visit by Azcarraga to Los Angeles.

Orfeon, once a leader in the Mexican record industry, has reportedly had serious problems on both sides of the border.

Venzor says the company in the U.S. has lost money during its last two years of operation, a charge confirmed by Rota.

Venzor claims the major factor in the firm's financial ills here was the opening of a New York branch in September 1975, which depended on the Los Angeles office for merchandise as well as operational expenses.

At Venzor's insistence, the New York operation was severed from Los Angeles in November 1976.

Rota declines comment on the matter, but stresses that the firm will move ahead with its plans.

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20-26 January 1978.
Palais des Festivals - Cannes - France.

Salsa Entwined With Rich Latin Music Heritage

By AURORA FLORES

Contrary to the belief that salsa music is new, aficionados can trace it back in this country to the late 1920s with the popularization of "The Peanut Vendor" by Don Azpiazu.

However, it wasn't until the late '30s and '40s that Latin music in the U.S. boomed, with the popularization of the mambo, cha-cha and the big band Latin jazz sound.

It was at this time that many Americans were accepting the tropical sound and running out to take mambo and cha-cha lessons.

Jazz musicians such as Dizzy Gillespie, Duke Ellington, Cab Calloway and others brought Latin rhythms and Latin musicians into their aggregations.

So, although some have compared the recent salsa trend to disco music, disco lacks the rich history that belongs to salsa.

The following is just a taste of some of the music's most respected pioneers.

Tito Puente is the most popular bandleader in Latin and American circles. His compositions of "Oye Como Va" and



Mongo Santamaria

"Para Los Rumberos" were catapulted into international acclaim by Santana. Puente's peak came in the '50s and early '60s.

Frank "Machito" Grillo arrived in this country from Cuba in the '40s and rose to international acclaim with his Latin jazz compositions. His musical director Mario Bauza played with Cab Calloway and others and employed many black be-bop musicians in the band. Machito's lead singer, Graciela, is well respected by jazz singer Sarah Vaughan and others.

Although Cuban percussionist Chano Pozo played only a one-year stint in Gillespie's band before his demise, his composition of "Manteca" in the '40s is known in all jazz and Latin circles. The tune has been redone hundreds of times by most salsa musicians.

Arsenio Rodriguez is a blind Cuban tres player whose guajiras and songs are the most respected and the most played by musicians today. Larry Harlow dedicated an entire LP to the memory of Rodriguez, one of Salsa's greatest composers.

Israel "Cachao" Lopez, the Cuban bassist and bandleader, was the first to bring the black element of drums and rhythms into the elite danzon ballrooms of Cuba. Still working, his latest LP "Cachao '77" on the Mericana label is considered a masterpiece by critics and musicians alike.

Cortijo & his Band, featuring the voice of Ismael Rivera was the first to take the rhythm of bomba & plena from the streets of Puerto Rico dress it up in style, and present it in the ballrooms of America and all over Latin and South America. Reaching its height in the '50s in the Palladium Club era, the Cortijo band was the nucleus from which bands such as "El Gran Combo," "Roberto Roena & his Apollo Sound," "Ismael Rivera & His Cachimbos" and Nacho Sanabria emerged.

Pianist Jose Curbelo lead a big band orchestra in the '40s which featured later rivals Tito Puente and Tito Rodriguez. His band was the stomping ground for the young talent that was later to reach higher peaks of stardom.

Mongo Santamaria is the Cuban conguero and bandleader



Cortijo & Su Combo in Santo Domingo in the early '60s.



The original Cortijo & Su Combo.

most popular in all music circles. He popularized Latin jazz and brought it to the forefront of salsa and American sound. Known among aficionados as the quiet musician who really crossed over salsa with his "Watermelon Man," Mongo today is still popular among salsa and jazz audiences.

Perez Prado is credited with bringing the mambo to American dance halls and responsible for the fortune made by dance studios when America contracted mambo fever. Although his music was more popular among Americans, he is still remembered today along with Xavier Cugat as one of the early makers of crossover.



Tito Puente

Salute to Salsa



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International

From The Music Capitals Of The World

Continued from page 76

... "Span Disco," by Love Child; "Love And Kisses"; and "Love Gun," by Kiss.

Petros Hoidas, bass with the National Lyric Theater, died here, aged 63. ... Singers Areti Kypeou and Marios currently appearing in New York cabaret. ... Artist manager Robert Seto, recently in Greece along with Ypsion, who made tv appearances, to record Emial artist Dimitra Galani in France. ... Katy Asprea, noted announcer on ERT Radio for the past 25 years, died after a short illness.

Soprano Ioanna Drivala awarded third prize in the 23rd International Song Contest in Toulouse, France. ... Classical singer Thomas Aslanoglou, accompanied by pianist Marina Koutouvali, gave a concert of compositions from the 17th and 19th centuries in London (Oct. 14). ... Folk singer Yiorgos Papisideris, died, aged 75, in Athens: He had recorded 1,800 songs since 1928 and his biggest-seller hit the 300,000 mark.

The Aeschylus trilogy "Orestia" is to be staged in London and Oxford next spring by a British drama team with music by Greek composer Yiannis Xenakis, the performances to be given during the Bach Festival. ... The "Concerto For Orchestra and Santouri," by Elias Andriopoulos, to be conducted by him with the Stockholm Symphony Orchestra in January.

Composer Mimis Plessas has started a weekly one-hour radio show where he discusses with composers and lyricists their music and hit records. LEFTY KONGALIDES

BARCELONA

An enormous "sell-out" concert success for Supertramp (Epic), backed by a big promotion campaign, boosted sales of the group's album "Even In The Quietest Moments" and the single "Live A Little Bit."

"I Feel Love" by Donna Summer (Ariola) moving fast here towards the number one spot, her album "I Remember Yesterday" already a big seller. ... Ariola launching a clever promotion on the Sex Pistols' "God Save The Queen."

La Trinca, a Catalanian trio now with Ariola, getting big sales for its "Tempera Matinera" re-

lease. ... Ruy Girardo's "La Ultima Vez" (The Last Time), sung by Tony Frontiera at the last Mallorcan Song Festival but failing to win first prize, now looks like a big chart success.

FERNANDO SALAVERRI

PARIS

Laurent Rossi, son of Tino Rossi, has a Pathe-Marconi single out which is made up of snatches of the key song successes of the Beatles. Called "Cafe Creme," it runs two-and-a-half minutes. ... Sonopresse, an affiliate of Pathe-Marconi, to distribute Capitol Records in France, with a repackaged series of rock albums on the schedule.

Barclay has released a tribute to guitarist Django Reinhardt by Stephane Grappelli, a low-price offering in the Barclayrama series.

A new series aimed at helping children learn English comes from Pop English Creations and includes specially written songs by Laurent Voulzy, the records accompanied by booklets and available in book stores as well as disk outlets. ... Two Barclay artists, Nicoletta and Enrique, will sing in this year's Yamaha Song Festival, featuring newly written songs.

Michel Delpech, whose "Le Loin et Cher" is high in the charts, has re-signed on a worldwide basis with Barclay. ... Special commercial operation being staged by Barclay in the Benelux countries to tie in with a Dutch television program featuring Raymond Lefevre and the group Love And Kisses. HENRY KAHN

TOKYO

Toshiba-EMI has released a live album by Suzi Quatro including tracks recorded live at the Nakano Sun Plaza, in Tokyo, and Osaka Koseinenkin Hall where she performed last June. It was the fourth Japanese concert tour for the artist. ... Red Bus Records in England released a single, "What's Your Name," by Japanese rock group Short Hope. The single will be out in Continental Europe through EMI affiliates at the end of October. In Japan, the single has been released through Kitty Records.

Bing Crosby will tour Japan for the first time in November. He will perform one concert each in Tokyo, Yokohama and Osaka, besides a dinner show and a tv appearance. His show will be

videotaped and will be broadcast on Christmas Eve. ... Des Brown, international director of Chrysalis Records, was here with his boss, Terry Ellis, for a Chrysalis presentation. ... A source says John Lennon, who has been staying here since May, will return home soon. ... A list of acts touring Japan in October includes 10cc, Pat McGlynn & Scotties, Rory Gallagher (all booked by Udo Artists), Phil Woods Quintet (Mon Production), Hello (Zeus) and NIQ + Johnny Hartman & Carol Sloane (All Art). ... Bay City Rollers completed an overwhelming successful Japanese tour.

Warner-Pioneer expects that the sales of a double album by the Rolling Stones, "Love You Live," which was released here Sept. 30 will exceed 100,000 sets by the end of this year. ... King Records reports that the initial order for the Carpenters' latest album, "Passage," has exceeded 150,000. ... A French chanteuse, Isabelle Aubre, was here for concert appearances and a dinner show. ... Publishing rights on songs written by Alan O'Day will be handled by Nichion in Japan. ALEX ABRAMOFF

BUCHAREST

At the television production festival held in Sopot, Poland, Romanian TV was represented by the program "Enjoy Together With Us," produced by the late Alexandru Bocanet, who died during the March 4 earthquake here. The musical director of this film, Titus Munteanu, was a member of the Sopot jury.

Published here is the book "Two Thousand Years Of Music In Romania," by musicologist Viorel Cosma, who links great moments in the history of local chamber music, opera, ballet, music hall, light music, and folk, backed by many previously unpublished pictures.

The album "Dor Calator" by Marina Voica is a bestseller here and other "compilations" of artists such as Corina Chiriac and Angela Similea will follow later this year from Electrecord. ... The pop group FFN finished recordings for its second album "Zi Cu Zi," with music by bassist Silviu Olaru and singer Christian Madolciu, with lyrics from guitarist Gabriel Litvin.

At the first Folklore Festival of the Balkan

(Continued on page 81)

“...Supergruppen.”

That's how one European critic described Weather Report. And his colleagues all across the continent agreed with him.

And so did the participants in *down beat's* Readers Poll awards. They voted Weather Report the #1 jazz group of the year, "Heavy Weather" the #1 jazz and #2 rock/blues LP of the year, Joe Zawinul the #1 synthesizer player, Jaco Pastorius the #2 electric bass player and Wayne Shorter the #1 soprano saxophonist.

And now, Weather Report is following up their phenomenally successful European tour with a tour of these United States that will prove to be equally amazing.

The Weather Report Tour

- 11/11 Carmichael Aud. Chapel Hill, N.C.
- 11/12 Ovens Aud. Charlotte, N.C.
- 11/15 Mackey Aud. Boulder, Colo.
- 11/16 Music Hall Omaha, Neb.
- 11/19 Univ. of Iowa Iowa City, Iowa
- 11/20 Univ. of Missouri Columbia, Mo.
- 11/23 National Arts Center Ottawa, Canada
- 11/24 St. Denis Theatre Montreal, Canada
- 11/25 Palais Montcalm Quebec City, Canada
- 11/27 Convocation Hall Toronto, Canada
- 11/29 Royal Oak Theatre Detroit, Mich.
- 11/30 Majestic Theatre Grand Rapids, Mich.

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The Juggler/Havana



Weather Report Mysterious Traveler

Including: American Tango
Jungle Book/Cucumber Slumber
Nubian Sundance/Scarlet Woman



WEATHER REPORT I SING THE BODY ELECTRIC

Including:
Unknown Soldier-Second Sunday In August
Directions/Vertical Invaders/Dr. Horrible's Cause



WEATHER REPORT SWEETNIGHTER

Including:
Boogie Woogie Waltz/Wil
125th Street Congress/Manolete/Adios



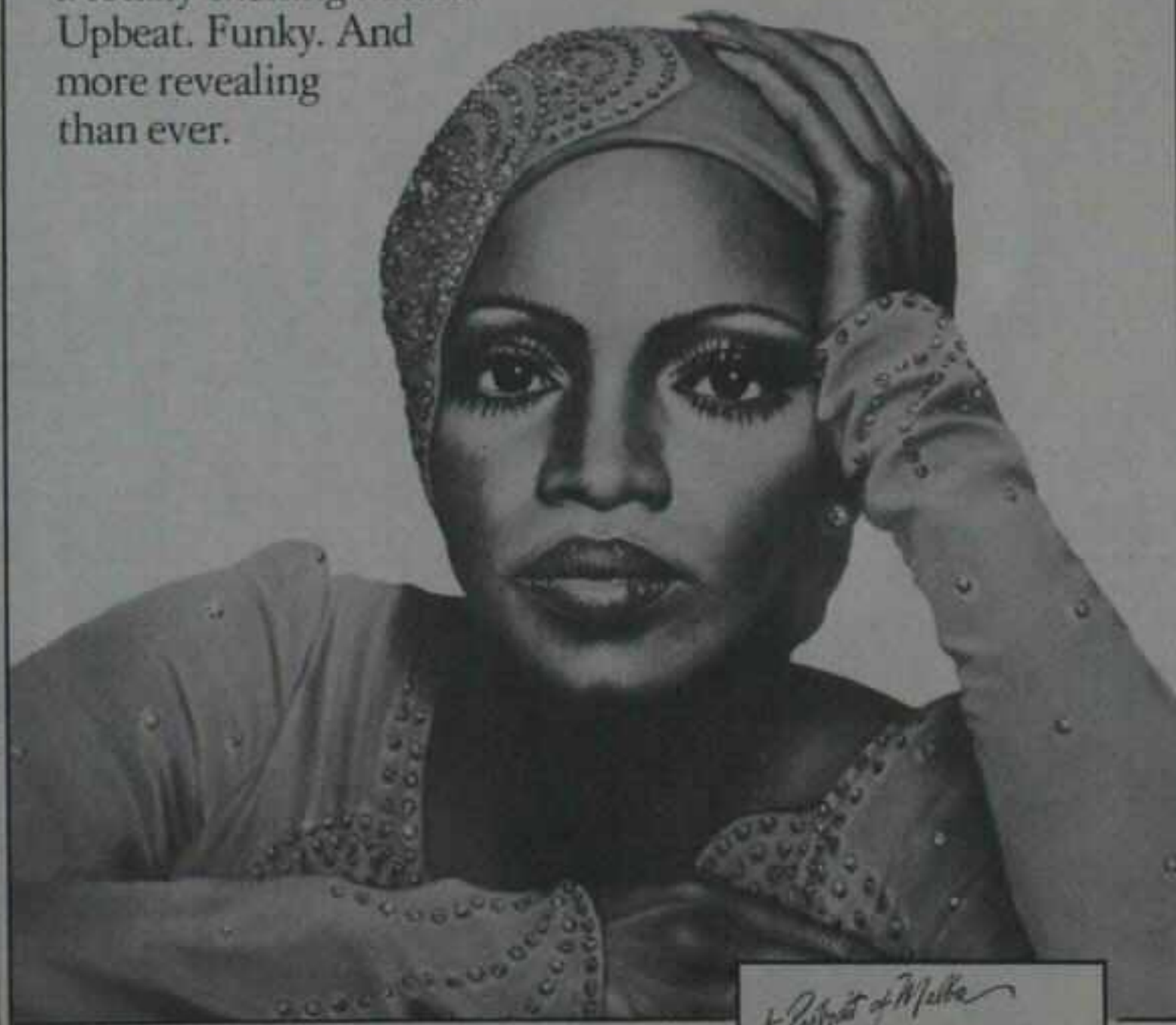
Weather Report/Black Market

Including:
Gibraltar/Barbary Coast/Elegant People
Cannon Ball/Herandu



*This portrait
shows more of Melba
than you've
ever heard before.*



Audiences everywhere know that Melba Moore is a vibrant, special talent. Her on-stage dynamism knocks people out wherever she appears. On Broadway, on television, and at her SRO concert dates. Now she's made an album that captures all her brilliance in a brand new setting. Cooking with vital Philadelphia rhythms, it's a totally exciting Melba. Upbeat. Funky. And more revealing than ever.



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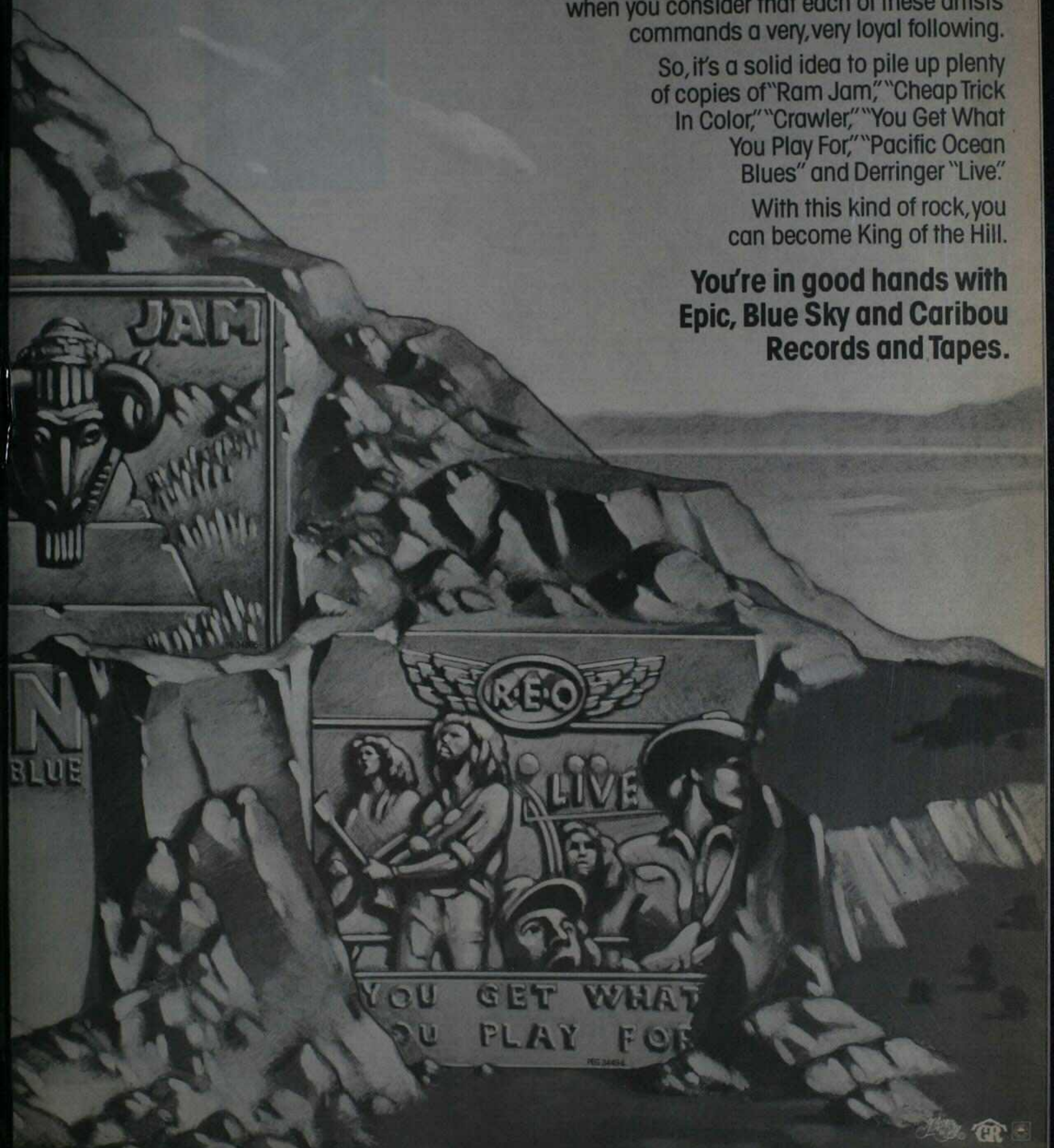
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BILL GRAHAM PRESENTS

October 24, 1977

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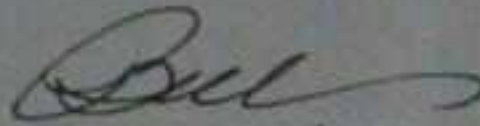
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Congratulations to you, your staff and to Peter Allen.

Cheers!


Bill Graham

BGgb

PS - If my fellow producers have doubts, I'm ready to take Peter Allen across the country.

BG

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Thanks Bill,
It is time for Peter Allen.
— your friends at A&M

Average Studio Costs Rising Dramatically For Albums

• *Continued from page 1*

neighborhood of \$25,000 to \$40,000, seldom exceeding \$45,000.

These averages normally do not include producer fees which now run anywhere from \$5,000 to \$25,000 and above plus percentage points depending on the individual involved or outside musician fees if the group is not self-contained. Additional embellishment such as with strings, horns and special effects, all key elements in many productions today, also add to studio costs.

More often than not today, all factors considered, albums which come into the top 100 positions of Billboard's Top LPs & Tape Chart are nearing the \$100,000 mark in total production expenditures, a far cry from a few years ago when an act could cut an LP for as little as \$10,000 to \$30,000.

In addition, the average length of studio time spent in recording an LP by an established rock or pop act is in the 200-250 hour range or from five to seven weeks on an eight to 10 hour a day work schedule.

The bigger the act the more generous a label will be with regard to studio costs, although a watchful eye is kept even on name acts. In this sense the producer has assumed much more responsibility than ever before in keeping studio costs "reasonable."

Cutting an LP on a skeleton budget is still a possibility today even in major markets. At one extreme is the first Shaun Cassidy album which was produced for a reported \$10,000. At the other extreme is Stevie Wonder's "Songs In The Key Of Life" LP with a reported \$600,000 studio bill.

In part, increasing production costs can be attributed to rising studio costs generally in recent years which have led to higher rates. The cost of building and upgrading quality studios with such equipment as automated mixing consoles has risen substantially as has maintenance and supply outlays.

Twenty-four track tape, for example, now averages \$120-\$145 a reel as compared to \$80-\$110 two years ago.

Studio time in Los Angeles is now averaging \$135-\$145, up 10%-15% over last year, in top facilities for one hour of 24-track recording with studios varying as to what they offer for their rate. Some will offer Dolby or dbx noise reduction as well as an engineer for that rate with additional outboard gear extra. Others offer extras built into their price.

Studio time in New York is higher, averaging closer to \$150-\$175 for one hour of 24-track recording in top facilities while Nashville is averaging \$125-\$135 an hour.

One factor keeping studio rates reasonable in Los Angeles is the sheer amount of studios available and increased competition. The current Billboard International Recording Equipment & Studio Directory now lists 110 facilities in Los Angeles alone, up from 100 last year, with 163 facilities listed for the state of California.

New York, according to the Directory, now has 86 facilities in the greater metropolitan area, making it the second largest recording studio

market in the U.S. with 30 listed for Nashville.

Kent Duncan, Kendun Recorders, Burbank, Calif., notes, "I think \$80,000 in studio costs is a fairly good average today for a top notch production. And that doesn't include musicians on top of that. If you want to make a real production with strings and horns, for example, you can figure to tack on anywhere from \$10,000 to \$30,000. New acts usually come in for something less than \$45,000. Between \$25,000 and \$40,000 as a rule.

"One interesting trend I've noticed," he continues, "is much more emphasis by the label on the producer to keep studio costs reasonable, even for big acts.

"There's always a tendency to go a little crazy in the studio and the acts need a guide. In fact, it's now part of the producer's job as in many cases the label is only an accounting function."

Kim Palzadino, Group IV Recording, a major new Hollywood facility, adds, "I think \$50,000 to \$60,000 in studio time is about nor-

mal for a major production today. One thing I've noticed is that it's come much more businesslike. Acts are coming in and approaching in an eight to 10 hour a day project and spend anywhere from four to seven weeks on the album."

"One obvious reason for increased studio costs," says Brian Eldsby, president of ABC Studios, Los Angeles, "is that the requirements for recording have become high.

"Producers and artists are demanding more. They are much more aware of the type of state of the equipment available today and studio has to provide it. And it costs more."

Says Con Merzen, director of creative services for Cherokee Recording Studios, Los Angeles: "Everything goes up. The main costs come from the electronics industry which is changing so rapidly. You wind up buying equipment so fast and it has a way of eating into profits.

"I don't think anyone wants to deliberately raise rates arbitrarily but you reach a point where you have to

"It's not unusual anymore for a major act to come in and run up \$50,000 to \$60,000 billing in studio time alone. And that doesn't include tape, extra engineers, extra musicians, mastering, pressing, or the producer's fee.

"You are over \$100,000 in no time today. Also, many major acts will come and figure they need 200 hours but more often than not they go over that which contributes to cost. And if you are using good session musicians you have to factor in scale which is about \$140. The really good session players are getting double and triple scale."

Susan Planer, studio manager at Media Sound, New York, comments, "There are tremendous outlays of monies today in maintaining and upgrading studios. Costs are continually going up and that's reflective of rates. Tape has gone up \$175 and even \$200 an hour for one hour of 24-track recording in some of the newer facilities in New York is par for the course today. And rates have gone up generally 10%-15% here in the last year. Musicians fees are also going up."

Says Glenn Snoddy, Woodland Sound Studios, Nashville: "It's a constant struggle. I think one of the reasons rates are a little lower in Nashville is that the cost of living here is lower and engineers, for example, are not getting the same type of salaries they might get in New York or Los Angeles."

Retail Growth

• *Continued from page 88*

may open three more stores in the two-state area, which would bring the total to nine.

In Wisconsin, Alan Dulberger of 1812 Overture, the Milwaukee web, looks to three more stores, which he intends to contract around youth-oriented mini-malls he will construct. Northward in Green Bay the Pipe Dreams chain will grow from three to four, according to Steve Cook. The store will probably open in the Oshkosh area.

Lou Fogelman of the 15-store Music Plus skein in Southern California opened only one store in 1977, that a 3,000 square footer in Pomona. Bob Anderson manages the 3,000 square footer. But already the chain is committed to a 4,000 square foot location and two more stores may well be opened, Fogelman says.

(More about other chain's plans for new stores and expansion in next week's issue.)

NOVEMBER 19, 1977, BILLBOARD

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the Gold Record Society

Produced by
WAYNE HENDERSON
For At-Home Productions



"ALL GOOD MUSIC STARTS AT HOME"

The single:
WHAT'S YOUR NAME
MCA-40819



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LIVE BAND IN THE WORLD
THE BEST LIVE ALBUM**

GENESIS - SECONDS OUT

"This album is a near-perfect reproduction of the band playing at their best and at the peak of their creative powers."
—MELODY MAKER

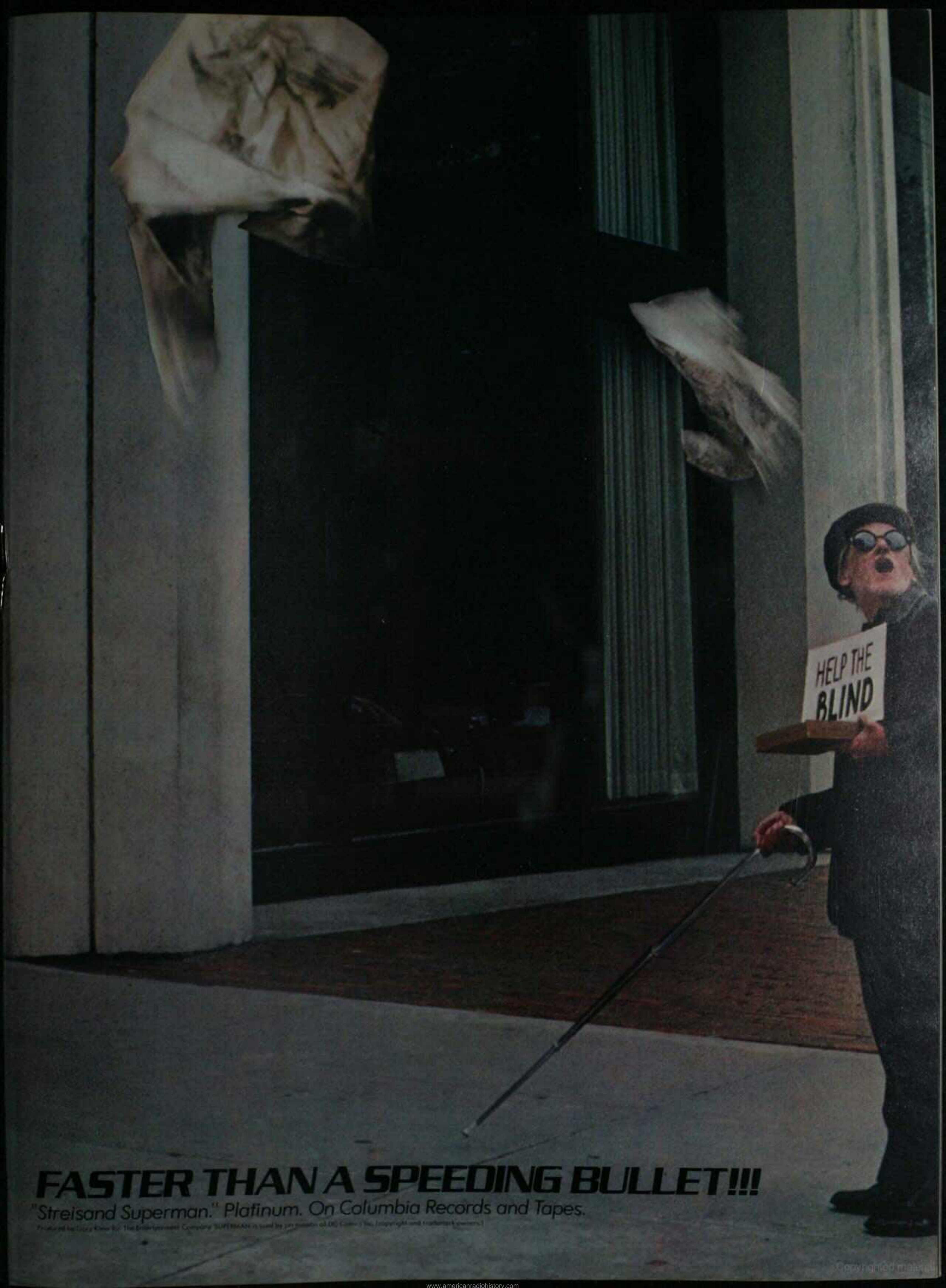
"'Seconds Out' has to be in the running for the best played and recorded live album ever."
—NEW MUSICAL EXPRESS

ON ATLANTIC RECORDS AND TAPES



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Two the Hard Way



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From Warner Bros. Records and Tapes.

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produced by JOHNNY SANDLIN and GREGG ALLMAN
and "You've Really Got a Hold on Me" and "Do What You Gotta Do"
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BSK 3021

DETECTIVE



DETECTIVE

"It Takes One To Know One"

The new album.
On Swan Song Records
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SS 8504

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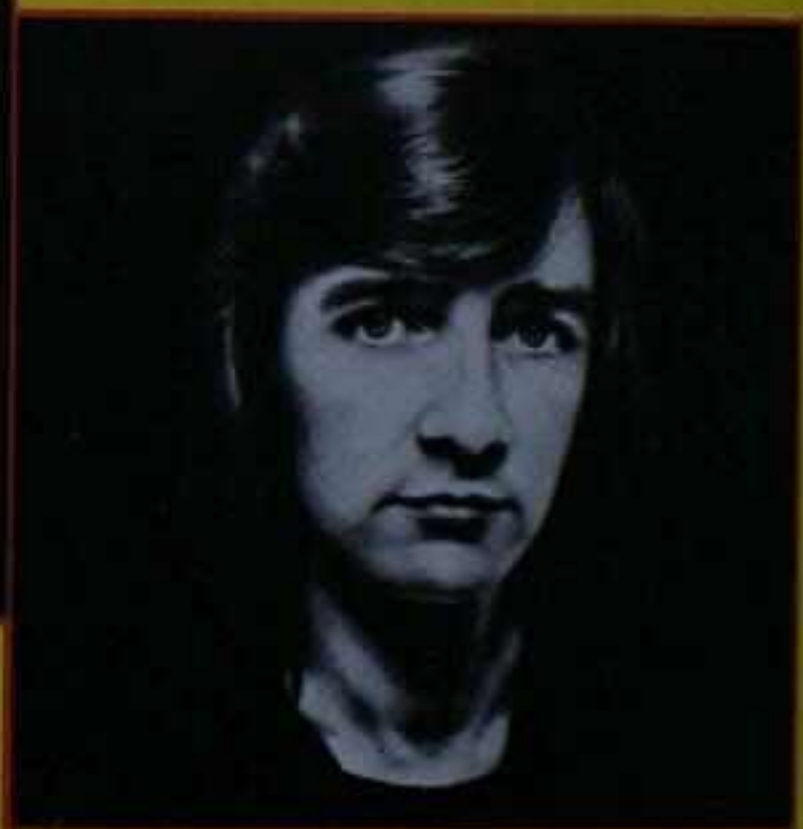
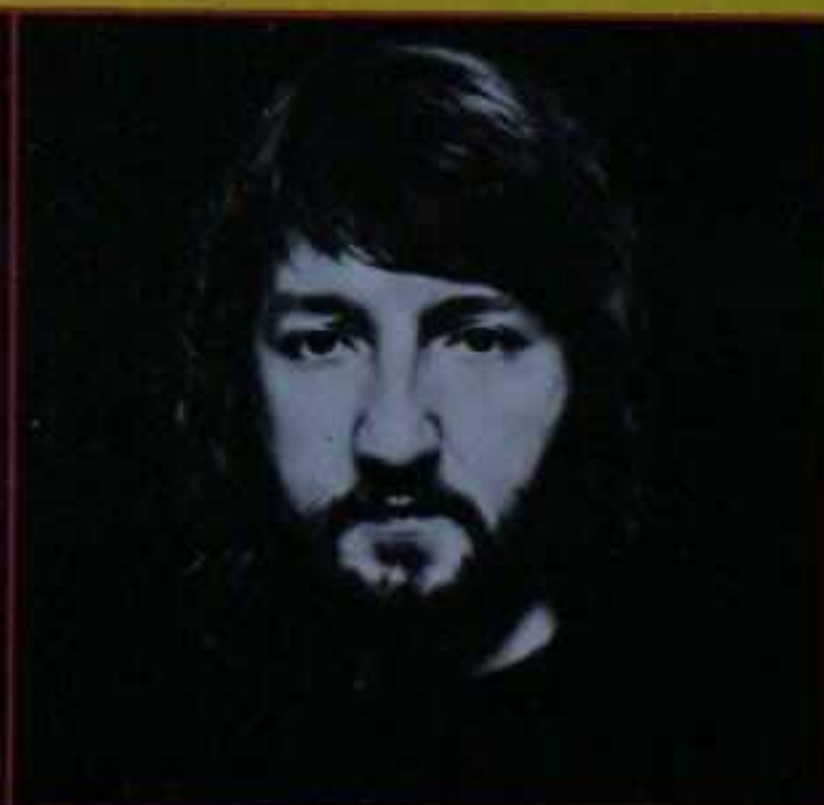
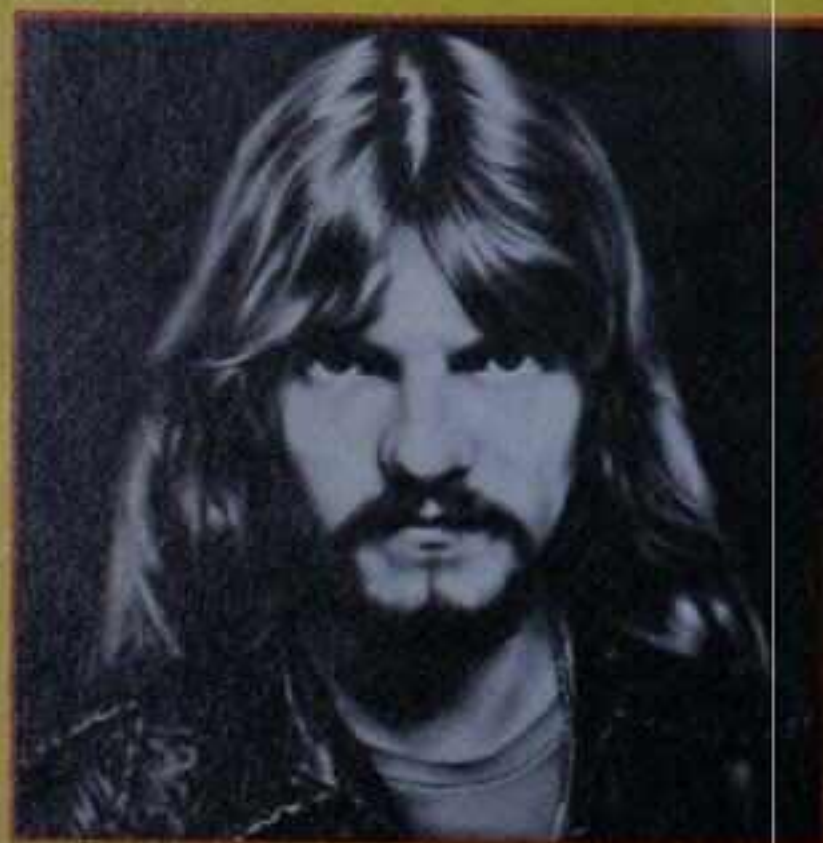
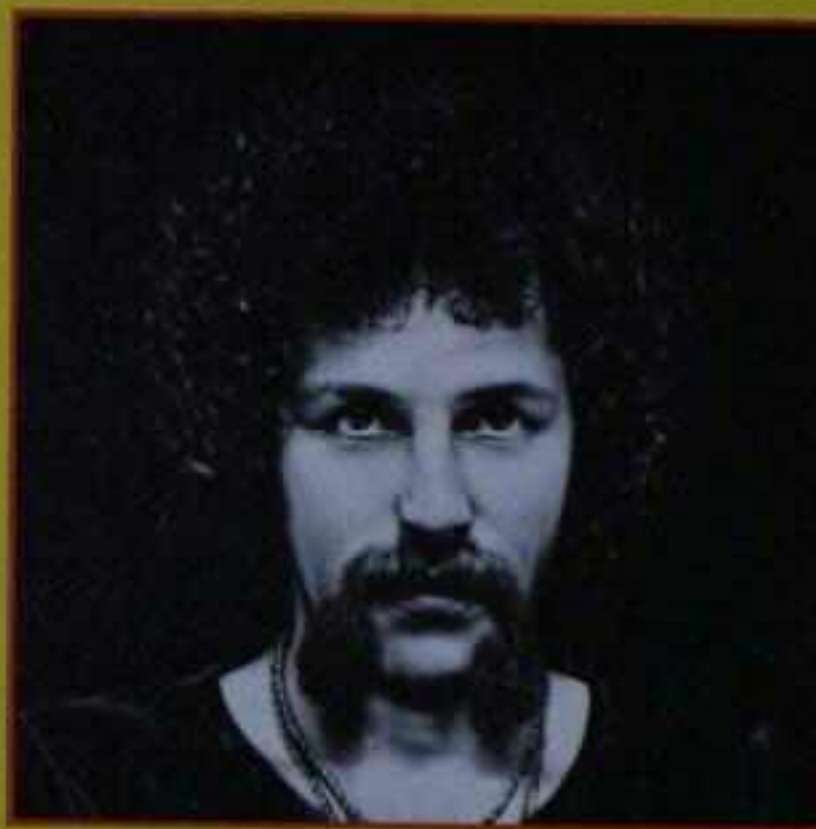
Detective on Tour:

- | | | |
|----------|---|---|
| November | 15—Myriad, Oklahoma City, Oklahoma (with KISS) | 3—Arena, Madison, Wisconsin (with KISS) |
| | 17—McNichols Arena, Denver, Colorado (with KISS) | 6—Levitt Arena, Wichita, Kansas (with KISS) |
| | 19—Abilene, Texas (with KISS) | 7—Keil Auditorium, St. Louis, Mo. (with KISS) |
| | 20—Municipal Coliseum, Lubbock, Texas (with KISS) | 9—Fox Theatre, Atlanta, Georgia (with Todd Rundgren) |
| | 22, 23—Coliseum, San Antonio, Texas (with KISS) | 10—Coliseum, Greensboro, N.C. (with Todd Rundgren) |
| | 26—Assembly Center, Tulsa, Oklahoma (with KISS) | 11—Park Center, Charlotte, N.C. (with Todd Rundgren) |
| | 27—Kemper Auditorium, Kansas City (with KISS) | 14—Madison Square Garden, New York (with KISS) |
| | 29—Veterans Memorial, Des Moines (with KISS) | 20—Largo, Md. (Washington, D.C.) (with KISS) |
| | 30—Civic Center, Omaha, Nebraska (with KISS) | 27, 28—Stadium, Chicago, Illinois (with Blue Oyster Cult) |
| December | 1—Riviera, Chicago (with AC/DC) | 29, 30—Cobo Hall, Detroit, Michigan (with Blue Oyster Cult) |
| | 2—Arena, St. Paul, Minnesota (with KISS) | 31—Rochester, New York (with Blue Oyster Cult) |

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When you want to turn them on, "TURN TO STONE"

The new single by




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O

From "Out Of The Blue"

 On Jet Records & Tapes. Distributed by United Artists Records & Tapes. 1 1/2

Written and produced by JEFF LYNNE.

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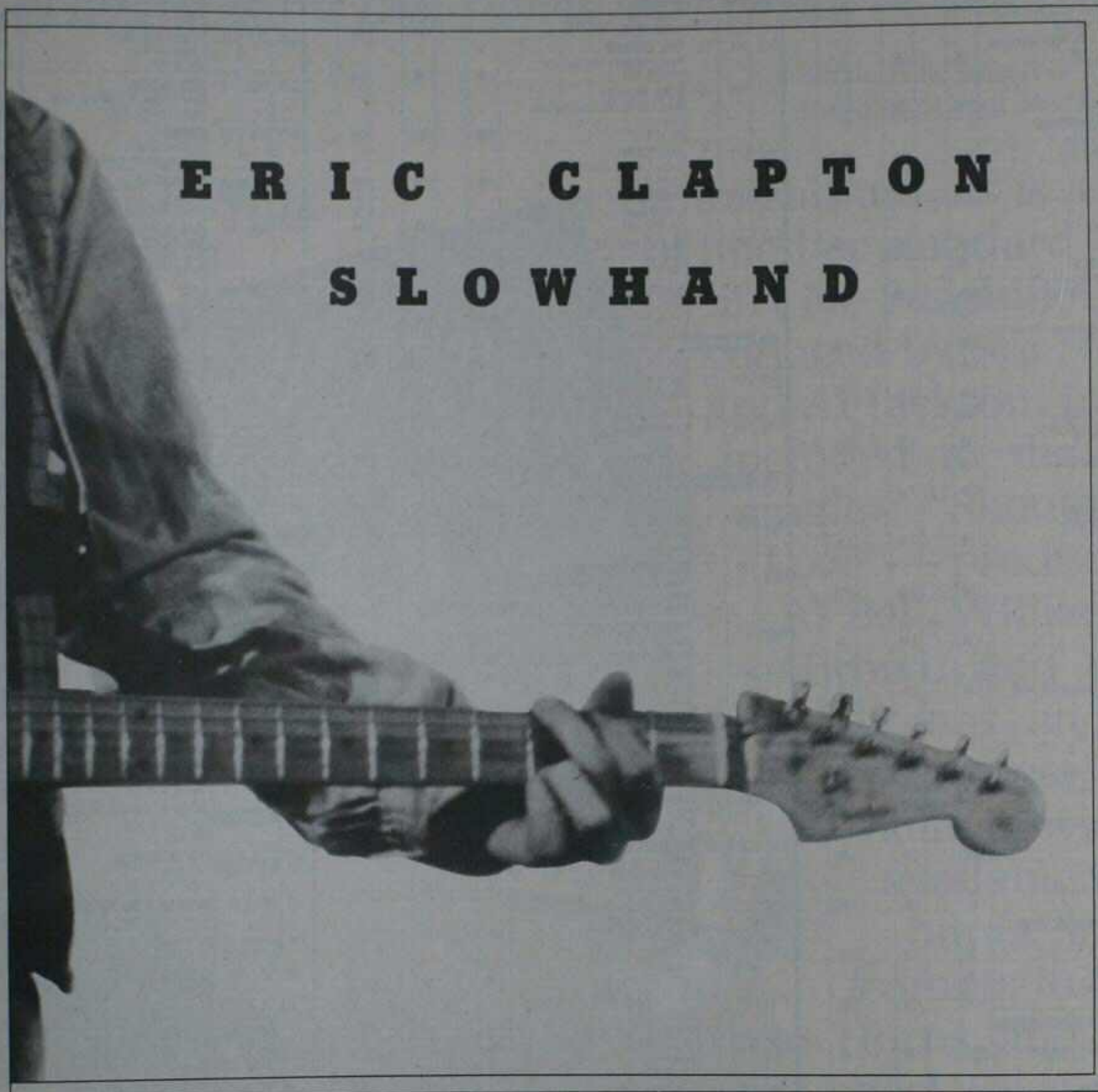
IN MEMORY OF
A FALLEN COMRADE

JOEL

All of us at Billboard
who loved him.

SLOWHAND/CLAPTON

BY
ERIC CLAPTON



RS-1-3030

HIS NEW ALBUM IS HERE!

Side One
COCAINE
WONDERFUL TONIGHT
LAY DOWN SALLY
NEXT TIME YOU SEE HER
WE'RE ALL THE WAY

Side Two
THE CORE
MAY YOU NEVER
MEAN OLD FRISCO
PEACHES AND DIESEL

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WATCH FOR AMERICAN
TOUR COMING SOON!

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STAR PERFORMER—LP's registering greater proportionate upward progress this week

Main chart table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 4-CHANNEL, 8-TRACK, Q-B TAPE, CASSETTE, REEL TO REEL, SUGGESTED LIST PRICE.

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Artist index table listing artists and their chart positions for various formats.

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

“...I hear that there is an album now being released of previously unreleased material that we did for Stax. There’s one thing we did that I always believed in and yet it was never released and *I am hoping it’ll be on this album.* You remember the old Carla Thomas song, ‘Gee Whiz’? Well, we did our version of it and *I always believed it to be one of the best things we ever did in that era.*”

—Sheila Hutchinson of The Emotions
in *Blues & Soul Magazine*, London

* EMPHASIS ADDED

Yes, Sheila, “Gee Whiz” is Emotions’ version

on this album, as is a great of another standard — “Ain’t No Sunshine” — both produced by Jim Stewart and Al Jackson, Jr. Also included are the hit single — “Shouting Out Love” — produced by Al Bell, William Brown, and Marvell Thomas, and six other great songs, none previously available in albums. *Sunshine*

features the Memphis Horns, and the talents of Michael Toles and Bobby Manuel on guitars, Marvell Thomas, Lester Snell, and Ronnie Williams on keyboards, Earl Thomas or Duck Dunn on bass, and Al Jackson or Willie Hall on drums, along with the Memphis Symphony and the Detroit Strings.

The Emotions
Sunshine
STX-4100



Shouting Out Love • Gee Whiz (Look at His Eyes) • Ain't No Sunshine
Runnin' Back (and Forth) • Anyway You Look at It • I Really Miss You
Baby, I'm Through • Innocent • Put A Little Love Away

On Stax Records • Distributed by Fantasy Records • GRT Tapes



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GIRLS' SCHOOL—Wings, Capitol 4584
TURN TO STONE—Electric Light Orchestra, J&R 1089 (United Artists)
EASY TO LOVE—Leo Sayer, Warner Bros. 8502
SEE TOP SINGLE PICKS REVIEWS, page 88

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label).

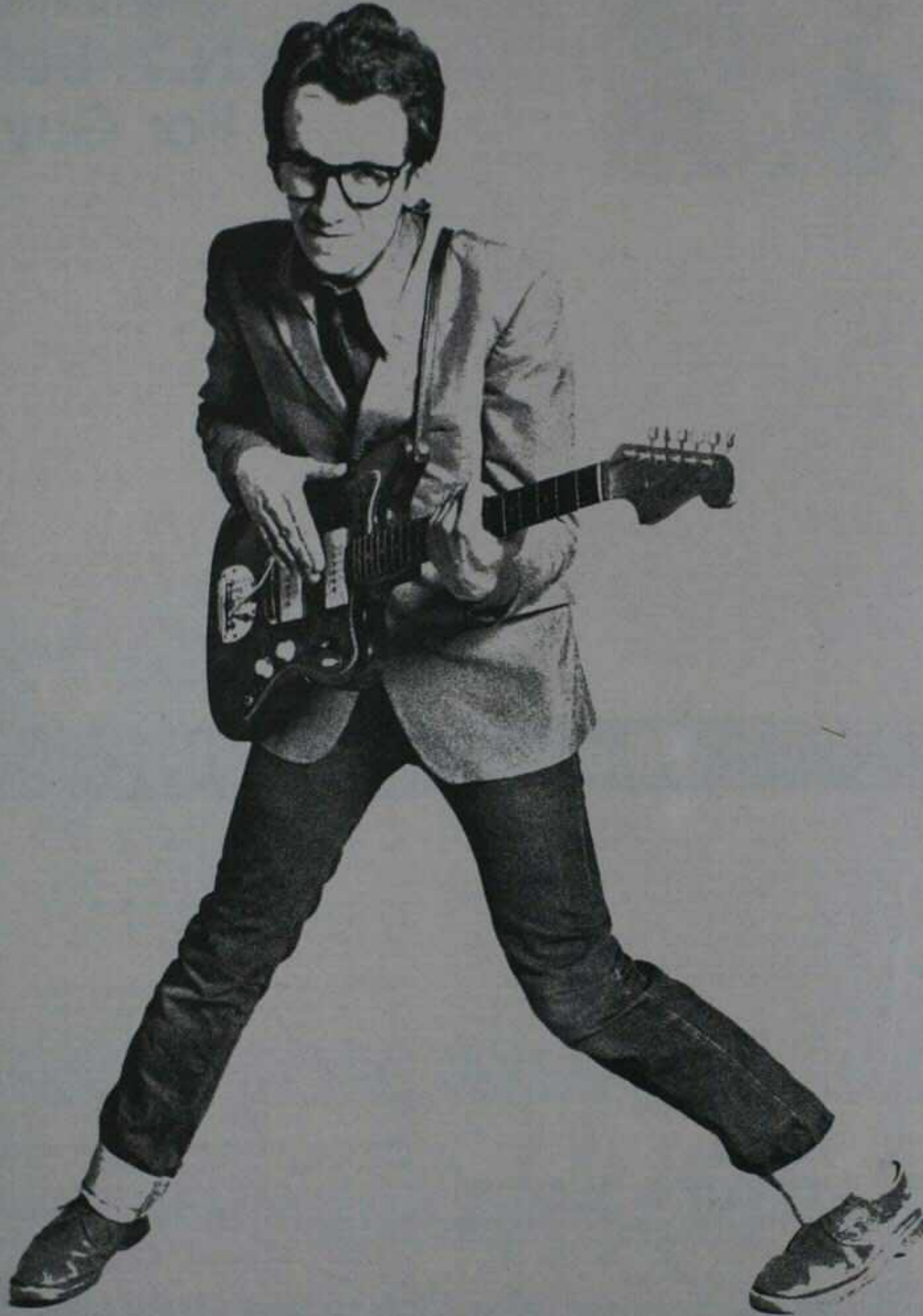
STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Brady Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogul Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z - (Publisher-Licensee) table listing songs and their publishers/licenses.

A reflection of national sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

**ELVIS COSTELLO
IF HE DIDN'T EXIST
SOMEONE WOULD TRY TO INVENT HIM**



**MY AIM IS TRUE
ON COLUMBIA RECORDS AND TAPES**

ELVIS COSTELLO ON TOUR

- | | | |
|--|---|-------------------------------------|
| 11/15-16 OLD WALDORF/SAN FRANCISCO, CALIF. | 11/30 BEGINNINGS/CHICAGO, ILL. | 12/9-10 PARADISE THEATRE |
| 11/18-19 WHISKEY/LOS ANGELES, CALIF. | 12/1 THE ELECTRIC BALLROOM/MILWAUKEE, WISC. | BOSTON, MASS. |
| 11/23 JED'S/NEW ORLEANS, LA. | 12/2 RIVIERA THEATRE/CHICAGO, ILL. | 12/13-14 BOTTOM LINE/NEW YORK, N.Y. |
| 11/26 CAPRI THEATRE/ATLANTA, GA. | 12/5 THE AGORA/CLEVELAND, OHIO | |
| 11/27 AMERICAN THEATRE/ST. LOUIS, MO. | 12/6 FOUR ACRES/UTICA, N.Y. | |
| 11/29 BUNKY'S/MADISON, WISC. | 12/7 THE OTHER SIDE/WILMINGTON, DEL. | |

Closeup



Leonard Cohen

LEONARD COHEN—Death Of A Ladies' Man, Warner Bros. BS3125. Produced by Phil Spector.

Following a number of albums on Columbia that produced such classics as "Suzanne," "Sisters Of Mercy" and "Bird On A Wire," Cohen debuts on Warner Bros. in a noteworthy collaboration with Phil Spector, seemingly two disparate artistic temperaments.

Cohen was a poet/novelist long before he became a '60s cult singer. In essence, his songs are poetry set to music as his lyrics are filled with vivid images, in proper syntax, that separate them from the conventional word groupings of standard artists.

Although Cohen is the featured artist, "Death Of A Ladies' Man" is more a dual project with Spector; Cohen supplying lyrics, Spector the music. Spector's name on the front jacket receives as much prominence as Cohen's.

This fusion of musical styles—poetry set against Spector's wall of sound—might be seen as a Cohen sellout to the rewards of commerciality.

What Spector has done is reveal a new side to Cohen that older fans might seem confused by. Certainly this is not the same Leonard Cohen who gave us "Suzanne." He has gone rock'n'roll.

The underlying theme behind all of Cohen's poems/songs is an obsession with the opposite sex. Images of sexual passion, fiery love affairs, and bittersweet man/woman relationships are the basis of his tunes.

While Cohen's themes may not seem original, it's his clever grouping of images, often wry and stinging

"Iodine" is another tale of romanticism in which Cohen cries: "You let me love you until I was a failure. Your beauty on my bruise like iodine."

In "Paper-Thin Hotel" about the realization of the loss of a lover, there is a more comfortable feeling. The beat is more subdued and Cohen's vocals are unaided as he cries his emotional revelation: "I learned that love was out of my control."

The first song which displays Cohen's ability to combine imagery with wit is "Memories," the most blatant Spectoresque number complete with background humming that is in the vein of say "Earth Angel." "I said, look, you don't know me now/but very soon you will/so won't you let me see your naked body," is the line Cohen delivers to the "tallest and the blonde girl." Background vocals and horns make this a return to good old rock'n'roll.

The gem on side two is the title cut which is Cohen's latest masterpiece. It's a lyrical narrative that best describes the state of the man-woman relationship of the '70s. Cohen's vocals seem at ease and unstrained against a breezy arrangement. Cohen adheres to his sense of detail as the epic chronicles the demise of a liberal relationship.

"I Left A Woman" is almost a spoken poem with dashes of melody. "Don't Go Home With Your Hard-On" is a humor-infected cut about just what the title implies. He is backed by double barrel guitar riffs, horns and the vocals of Bob Dylan.

"Fingerprints" is a countrified rocker aided with a background chorus and fiddle. ED HARRISON

as in "True Love Leaves No Traces" or the humor in "Memories," that separate his lyrics from the norm.

Often Cohen seems to be straining himself in order to accommodate Spector's grandiose production. Cohen's songs were meant for an acoustical delivery, yet here he is backed with arrangements encompassing horns, synthesizers, slide guitar and a host of other supportives which often overshadow his brilliant lyrics.

The opening cut, "True Love Leaves No Traces," is a romantic midtempo ballad in which Cohen's vocals are overshadowed by guest vocalist Ronce Blakely. There seems to be too much confusion in the orchestration that deters from the powerful imagery.



DISKERY DISTAFFERS—KABC, Los Angeles, talk show host Chuck Asch is flanked by Casablanca Records vice president of press and artist relations Susan Munao, right, and Joyce Bogart, wife of label president Neil and manager of vocalist Donna Summer during a show on women executives in the music business.

BAND TO HONOR BOOKINGS

N.Y. Services Held For Guy Lombardo

LOS ANGELES—Services were held Wednesday (9) on Long Island for Guy Lombardo, 75 who died in Houston Nov. 5 of a lung ailment complicated by heart and kidney failure.

Lombardo's orchestra was on tour in Connecticut when its leader died. It will continue working as a memorial to Lombardo, honoring bookings that run through 1980 with few availabilities. Brothers Lebert and Victor will be the co-leaders.

Lombardo organized his first band in 1922 in his hometown, London, Ontario, Canada. In 1924 the group, the Royal Canadians, moved across Lake Erie to Cleveland. In 1927 it relocated to Chicago and signed its first record deal with Columbia.

When that contract ran out, Lombardo signed with Decca where he scored most of his big hits. Early in his career he also recorded briefly

for Victor; his most recent deal with Capitol.

Lombardo's schmaltzy, sentimental middle-of-the-road sound often called "the sweetest music on the side of heaven." It was innovative in the big band era, when jazz and blues were dominant and maverocks—like Benny Goodman, Harry James and Count Basie—were creating hot swing music.

Between 1941 and 1954, Lombardo had 26 chart hits, 15 that went to top 10 and five that made the top five. These were "It's Love-Love," "Anniversary Song," "Managua, Nicaragua," "The 3rd Man Theme" and "Harbor Lights."

In 1929 Lombardo made his first appearance at New York City's popular Hotel Roosevelt Grill, where he performed every winter season for years. In 1963 he took his traditional New Year's Eve shows to the Waldorf-Astoria.

Billboard's Recommended LPs

Continued from page 98

blues picks. **Best cuts:** "The Blues Don't Change," "The Pious Paid Off," "Oh, Pretty Woman," "Feel The Need."

JIMMY BRISCOE AND THE BEAVERS—Wanderick 6600 (TK). Produced by Paul L. Kysar. Tight harmonies and a strong lead vocalist in Briscoe front a rhythm section that is both tight and vibrant. All tunes whether ballads, disco flavored or mainstream r&b are delivered effectively and melodically. Lots of guitar and percussion in the background and Briscoe's smooth lead upfront. **Best cuts:** "Living For Today," "Invitation To The World," "I'll Make You Happy," "True Love."

EMOTIONS—Sunshine, Stax STX4100 (Fantasy). Produced by Al Bell, William Brown, Marvell Thomas, Jim Stewart, Joe Hutchinson, Pervis Staples. This is a collection of separately produced cuts from the vaults of the group's former label, some of which sound as dated as they probably are. The smooth vocal interaction of the trio shines through, especially on the ballads, which are sweetened instrumentally with brass and string orchestrations. **Best cuts:** "Shouting Out Love," "Ain't No Sunshine," "Anyway You Look At It."

DENNY GREENE, Midsong BKL12519 (RCA). Produced by Michael Zager. This member of Sha Na Na in his first solo effort, gives up a mellow easy to listen to LP. Vocals, although not very strong, are clear and never strained, even when changing tempos. Instrumentation is primarily orchestral remaining in the background at all times. **Best cuts:** "Take A Chance With Me," "Can't Let You Go," "Love Party," "More Love."

WILLIAM SALTER—It Is So Beautiful To Be, Marlin 2205 (T.K.). Produced by Ralph MacDonald, William Salter & William Eaton. Known primarily as one of New York's top bass players, Salter gives an impressive performance here as a singer on eight tunes, all of which he had a hand in writing. He has a rich, expressive baritone which rocks nicely, but is most striking on ballads. **Best cuts:** "It Is So Beautiful To Be," "Lena," "Three Days Of Flowers," "When You Smile."

country

BUDDY SPICHER/BUDDY EMMONS—Buddies, Flying Fish FF041. Spicher plays violin, Emmons pedal steel. They're among the most influential and sought after musicians in Nashville. Here, accompanied by others of the same rank, they offer seven cuts that transcend musical categories including a version of "Uncle Pen" and a rhapsodic quintessentially country single, the sole vocal on this instrumental gem. **Best cuts:** "Broken Down In Tiny Pieces," "Uncle Pen," "Watch What Happens," "Joy Spring."

LINDA HARGROVE—Impressions, Capitol, ST11685. A true country vocalist, Hargrove's love for this music style is as

apparent in her delivery as it is in the tune, "Nashville, You Ain't Hollywood." The poetry in this collection of songs written and/or co-written by Hargrove is the brightest aspect of this album that get its musical enhancement from guitars, piano, steel guitar and strings. **Best cuts:** "If You Will Walk With Me," "Hangin' On."

LaCOSTA—Capitol ST11713. Produced by Doug Gilmer. LaCosta's latest draws upon several new strengths for possibly her best LP offering to date. Recorded in Los Angeles, the LP utilizes the lyrical talents of such writers as England Dan & John Ford Coley, Billy Joel, Neil Diamond and Neil Sedaka, among others, for a more contemporary delivery flavored with light country and bluesy overtones provided essentially by harmonica, lead guitar and strings. **Best cuts:** "Showboat Gambler," "I Still Love You," "Play Me," "Stop In Nevada," "I With A Heartache."

classical

FAMOUS GUITAR MUSIC—Pepe Romero, Philips 9500295. Disk sets no standards for interpretation, but Romero plays handsomely in rounded program of two centuries of Spanish and South American writing. His sound rises immaculately from pristine import surfaces, making a good addition to ever-popular instrumental category.

SAINT-SAENS: SYMPHONY NO. 3—de Waart, Rotterdam Philharmonic, Philips 9500 306. Where the orchestra is augmented with full-throated pipe-organ scoring in the big finale, Philips engineers have pulled off the considerable feat of delivering mammoth sound without sacrifice to a realistic, well-blended auditorium perspective. The performance itself is very strong and the disk bonuses with a short concert waltz by Saint-Saens.

MISCHA ELMAN PLAYS KREISLER FAVORITES—Mischa Elman, Vanguard Everyman SRV3675D. Today violinists work at re-creating the heady atmosphere that nurtured Fritz Kreisler's music, but Mischa Elman grew up breathing it, and each one of these charming miniatures was deeply rooted in his artistic personality. The reissue is one of the best documents of Elman's playing and his marvelous rich tone. In sound the disk is surprisingly close to the best contemporary standards.

jazz

EDDIE LOCKJAW DAVIS QUARTET—Swingin' Till The Girls Come Home, Inner City 2058. Produced by Nils Winther. Thankfully, the girls haven't come home yet, so this rhythmic set of eight tunes swings out nicely. Tenor sax veteran Davis concentrates on standards as he teams up with three Danish musicians. **Best cuts:** "Love For Sale," "Ghost Of A Chance," "Indiana," "Bye Bye Blackbird."

JOE FARRELL—La Catedral Y El Toro, Warner Bros. BS3121. Produced by Ralph MacDonald, William Eaton. Tenor saxophonist Farrell receives a powerful assist on most of this album's six cuts from jazzmen Stanley Clarke, Eric Gale, Steve Gadd and co-producer MacDonald. The elaborate title cut has a dominant Spanish texture, but other numbers vary from gently lyrical to funky. **Best cuts:** "Disco Dust," "Cyclone Rider," "La Catedral Y El Toro."

URBIE GREEN—Senior Blues, CTI 7079. Produced by Creed Taylor. Green's trombone and Grover Washington Jr.'s tenor and soprano saxes meld beautifully in this band setting of happy, rollicking jazz. Several chart titles are given an improvisational twist but the emphasis remains on hard blowing in the pure jazz vein by Green and Washington, the main frontline instruments. **Best cuts:** "Senior Blues," "Ysabel's Table Dance," "I'm In You."

THE HORACE PARLAN TRIO—No Blues, Inner City 2056. Produced by Nils Winther. No blues, maybe, but good, solid jazz as pianist Parlan meets up with bassist Niels-Henning Orsted Pedersen and drummer Tony Inzalaco on a tasteful assortment of seven numbers. Listen especially to the terrific chemistry cooked up by Orsted Pedersen and Parlan. **Best cuts:** "No Blues," "My Foolish Heart," "Have You Met Miss Jones?" "West Of Eden."

KENNY BURRELL—Ellington Is Forever Vol. 2, Fantasy F79008. Produced by Kenny Burrell. Some of the "friends" that join guitarist Burrell on this double-album set include Jimmy Smith, Snooky Young, and a host of others as well as the late Quentin Jackson. The big band format on this is kept low allowing the various soloists plenty of time to show what they can do with Ellington's material. **Best cuts:** "Take The A Train," "Jeep Is Jumpin'," "Solitude."

THE FINEST OF ART BLAKEY/BIG BAND—Bethlehem BCP6015 (Caytronics). This dazzling album, recorded in 1957, features the likes of John Coltrane, Al Cohn and Donald Byrd. It's part of a series of albums, dubbed "The Bethlehem Years," comprised of vintage material by jazz masters such as Rahsaan Roland Kirk, Pepper Adams, and Herbie Nichols. **Best cuts:** all of them.

CEDAR WALTON-HANK MOBLEY QUINTET—Breakthrough, Muse MR5132. Taped almost six years ago, the pianist and tenor saxist dominate six longish tracks with accompaniment by Sam Jones, bass, and Billy Higgins' drums. Charles Davis is an added plus doubling baritone and soprano as the liveness offers a variety of moods and displays impeccable musicianship, swinging politely all the way. **Best cuts:** "Early Morning Stroll," "Summertime," "Sabia."

MEMPHIS NIGHTHAWKS—Live At The Stabilizer, Golden Crest CRS 4162. Trad band comprised of youngsters in the Midwest performs 10 ancient standards from the Jelly Roll Morton era with high humor at a Purdue Univ. water hole. Only one mike

was employed; band and audience share a rollicking good time in a program no one—as the liner notes frankly indicate—would take seriously. **Best cuts:** "Of All The Wrong Things," "Oriental Strut," "Dr. Jazz."

TERUO NAKAMURA—AND THE RISING SUN—Manhattan Special, Polydor PD16119. Produced by Teruo Nakamura, Yoshi Ozawa. Silky smooth jazz from bassist Nakamura who also plays harmonica, synthesizer and percussion. His Rising Sun backup lays down the slick rhythms while guest horn and percussion players including Herbie Hancock on piano and Art Webb on flute, contribute to the orchestrations. **Best cuts:** "Manhattan Special," "Firefly," "Wiggle Worm," "Sequent Forest."

MIKE MAINIERI—Love Play, Arista AB4133. Produced by Mike Mainieri. This is a jazz flavored album which should do extremely well in the pop marketplace. Mainieri is indistinguishable on nearly a dozen instruments as he roars through eight tunes, six of which he wrote himself. The list of accompanists reads like a who's who of New York session players. Five octave whiz Leata Galloway contributes some compelling vocals. **Best cuts:** "High Live," "I'm Sorry," "Silkworm," "Love Play."

MONTREUX '77—THE PABLO ALL STARS JAM, Pablo Live 2308210 (RCA). Produced by Norman Granz. From last summer's Montreux festival comes a stylish, swinging set featuring such jazz giants as Milt Jackson, Joe Pass, Clark Terry and Oscar Peterson. There's an added surprise in the appearance of London club owner Ronnie Scott on tenor sax, sounding very fine indeed. The sound quality is top drawer all the way. **Best cuts:** "Cote D'Azur," "Pennies From Heaven," "God Bless The Child."

ATTILA ZOLLER—Dream Bells, Inner City IC3008. Produced by Horst Weber, Mattias Winklemann. Zoller plays guitar the way John Cage might write a cello part for John Cage. Here he's accompanied on drums by Sonny Brown and Frank Luftner, bass, and it's a wonder they follow each other. The outcome is fascinating rhythm. **Best cuts:** All of side two.

HAROLD OUSLEY—The People's Groove, Muse MR5107. Samman Ousley is an all-around, astute musician perhaps best known for his work with Dinah Washington, although he's played with the best over the years. Here he leads a nimble sextet through seven tunes that blend soul and jazz. There's a splendid version of "Me And Bobby McGee." **Best cuts:** "Bobby McGee," "El Ex-Hente," "The People's Groove."

HANK JONES—Bop Redux, Muse MR5123. Jones is at home on keyboards in any setting, and in this unpretentious concert taped last January he receives ideal backup from the compatible Ben Riley, drums, and George Duwivier on bass. All eight tunes here are by either Thelonius Monk or Bud Parker, with whom Jones once played. **Best cuts:** "Monk's Mood," "Bloomido," "Moose The Mofo."

A VERY SPECIAL ALBUM from A VERY SPECIAL LADY



AMX 1010

Produced by JIM ED NORMAN

JACKIE DE SHANNON'S

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Includes the single

"Don't Let The Flame Burn Out"



Performance Royalty

• *Continued from page 3*

of 1% of the industry's \$1 billion net sales—or \$5 million in royalty shares for the record companies.

Even this "relatively small amount" could be severely reduced or even wiped out, unless problems of costly monitoring and distribution are solved by the record industry, the study warned. (Today's estimate of royalty fees collection starting Jan. 1, 1978, are estimated at about \$15 million total.)

Earnings of performers who will split the royalty pool 50/50 with record companies are revealed in some brand new data as shockingly low.

The study cancels out the broadcaster argument that the performers get enough from record company music trust funds, and royalty from record sales, to make a performance royalty unnecessary.

In a never-before-published national survey made for the Labor Dept. this year, the study shows that in 1976 only 23% of all recording musicians received any royalty from record sales. When they do (excluding superstar exceptions), the average earnings come to less than 1% of their annual income.

Only 1/3 of this group get more than 5% of its earnings from record sales royalties. Also, few recordings are made each year by individual performers. Only 15% of recording musicians made as many as 10 records in 1976, and 1/4 of them made only one recording.

Half of all recording artists made only one record in 1976, and another 2/5 made only two recordings, the study reports.

Music publishers and composers are assured that "the record license fees would not have to come out of

the broadcast performance fund that might otherwise have gone to composers and authors."

This is because radio stations can and do pass along extra operating costs to advertisers, "without loss of business or revenues," the analysis concludes. This is true even of loser stations.

The most startling surprise about the whole radio broadcast financial picture—vis-a-vis true earnings and the ability to pay royalty for its recorded music programming—comes from an analysis of more than 26,800 individual reports of 5,660 radio stations during the years 1971 through 1975.

From the reports, the Ruttenberg study concludes that "radio broadcast stations would be able to pay a record music license fee without any significant impact, either on profit or on the number of stations in operation."

The reason is that station's "losses" are not always what they seem. Licensees are often less interested in their station's profit balance than in what they can take home.

Analysis shows that large amounts of revenue go into owner-manager bonuses, fees, commissions, and into such categories as "administrative costs" and "supplemental administrative costs."

This arrangement makes ordinary operating costs (which would include record performance royalty) appear to be so large a percent of revenues, as to put the station nominally in the red.

The study also finds that multi-media owners can and do attribute all operating expenses to a single subsidiary radio station.

The clincher, in the Ruttenberg view is that in spite of continuing "losses"—some for the whole five years—the station operation goes right on. Less than one-tenth of 1% of all radio station operators went out of business during the five years covered by the study.

The study's conclusion suggests that the FCC look into the "hidden profits" of payment to licensee/management, and also require financial reports from a parent firm along with the subsidiary radio station in a multi-media corporation.

The study answers some criticism about "loopholes" detrimental to performers in the bill. It suggests new wording to assure that there will be a 50/50 split, no matter whether the Copyright Office or a performing rights organization administers the fund.

Also, it says the Copyright Office regulation can bar any contract requiring a performer to turn over his share of the performance royalty to the contracting record company.

Finally, record royalty rates for classical music stations should be lowered because of their smaller earnings. (The Danielson bill exempts any radio station making less than \$25,000 a year.)

Univ. for its commercial music/recording degree program.

Among those slated to perform are the Atlanta Rhythm Section, R.B. Hudman, Tommy Roe, Billy Joe Royal, Sammi Jo, Joe South, Starbuck, Ray Stevens and Dennis Yost.

President of the Lowery Group of Music Publishing Companies, Lowery has also been involved in the recording studio business, record labels, management agencies and talent companies. He's a former national president of NARAS and a board member of the CMA.



KEY EVENT—Epic celebrates the arrival of Bobby Columby, West Coast vice president of a&r, and the company's first v.p. on the West Coast with a party at the Playboy Mansion West. Seen from the left are: LeBaron Taylor, vice president, CBS Records special markets; artist Randy Jackson; Ron Alexenburg, senior vice president and general manager, Epic; Rod Temperton of Heatwave; artist Pam Grier; and Columby.

Inside Track

Look for Phonogram/Mercury to take over manufacture and distribution for De-Lite Records. The addition of Kool & the Gang and the Crown Heights Affair to the Mercury lineup of the Ohio Players, ConfunkShun and the BarKays would provide the label with probably the most formidable lineup of self-sustained soul tinged rock bands in the industry. ... Is Alan Mink of Tattoo Records, an arm of B&B Management, huddling with Mo Ostin of Warner Bros. Records about taking over distribution? Tattoo left RCA recently. Chaka Khan of Rufus fame has inked with Tattoo.

The Friends of Mike Curb Committee is staging a testimonial dinner for the budding politico at the Beverly Hilton hotel, Los Angeles, Dec. 6. Major record acts will perform. Donations are \$250 per person or \$2,500 per table. Reservations can be obtained by calling (213) 655-9934.

Elektra/Asylum chairman Joe Smith plays himself literally when he does a radio executive role in "FM," the radio station themed comedy now filming. Smith was a prominent Boston DJ before coming to Warner Bros. Records as a promo man many years ago. ... Bobby Vinton gets his brass star in the Hollywood Blvd. Walk of Fame Wednesday (16) and L.A. Mayor Tom Bradley has declared the day belongs to Vinton.

UA's Naomi Peters, who has been in that label's New York office since 1958, became a grandmother twice in one day when her daughters-in-law bore children on both coasts Nov. 2. ... London Records paired with the **New York Daily News** to give away an original oil of the **Moody Blues**, who recently rejoined to record. ... Neil Bogart shopping for an older, established major act to centerpiece the Casablanca Polygram deal. ... Pickwick, Atlanta, appointed distributor for the new wave Big Sound label. ... Roy Samuel, singles buyer for Tone Distributing, Miami, announced his new release, son **Jeremy Edward**, via a 45 r.p.m. cutout. Shipped Oct. 23. ... Tommy Mottola to manage Heatwave? ... **A forthcoming fourth Charlie Parker album on Columbia's new Contemporary Giant's jazz series has a six-minute tape from a 1950 Jerry Lester late night network tv show, wherein the Bird wails behind Lester's scatting and Dagmar's lyrics.**

Jack Howard, the one-time Chicago Loop retailer who hied off to Miami Beach, where he operates All-Stop Music, a treasure trove of jazz sides, is mending after

heart surgery. ... **NARM's Los Angeles regional meeting moved from Jan. 9 to Jan. 16.** ... Atlantic staged a grand disco bash at New York's Studio 54 to showcase its 1977-78 viands from Cerrone to Boney M., with label reps worldwide attending. ... **Composer Richard Rodgers on hand for the original cast recording session of the current production of "The King And I" to be released on RCA next month.** ... **Former Billboard editorial staffer Bob Rolontz named vice president of the Cosmos soccer club, a WCI property, but he'll retain his directorship of corporate information for the giant.**

Is a motion picture on the board at Warner Bros. starring Linda Ronstadt and Paul Newman? ... Rick Nelson spending his week's vacation between concerts sweetening the soundtrack of his upcoming tv special at the Record Plant. ... **Is Bob Dylan overseeing the soundtrack production for a motion picture at the Burbank Studio?**

Tony Orlando will make his comeback Nov. 22-27 at the Circle Theatre, San Carlos, Calif., followed by a stint at the Riviera Hotel, Las Vegas, sans Dawn, who are on their own. ... **Tony Mandich, Atlantic Records' West Coast artist relations chief, and wife, Jelica, welcomed their first, Nicole, born Nov. 3 in Los Angeles.** ... **Kansas City awarded its Medal of Honor to Alan O'Day. Last person to net the honor was President Gerald Ford.** ... **Alan Dulberger of 1812 Overture, the Milwaukee chain, perpetuates the store's name in the chain's flagship phone number and his own home phone number.** ... **Ed Kalicka, the long-time Schwartz Bros. and later Warner Bros. Baltimore-Washington promo man, who left the industry a while back, has returned to Rockville, Md., after a shot at the West Coast. He is running a T-shirt store there.** ... **"Star Wars" is near \$118,000,000 and may overtake "Jaws" as all-time top grosser by early December.**

Is Columbia Records investigating the possibility of actually subsidizing motion pictures in which its label acts would be featured? ... **Artie Mogull pooh-poohs the rumor that UA Records is talking with Phonodisc.** ... **Pattie Brooks is doing a "disco hop" nationally with Casablanca Records' vice president Marc Simon. She is working live at clubs in Atlanta, Miami, Washington, Philadelphia and New York.**

Calliope Showcases At Retail Openings

LOS ANGELES—Festival / Calliope Records will showcase three of its acts Thursday through Saturday (17, 18, 19) at the grand opening of new stores in the Musicland chain, a division of Pickwick International.

Dorsey Burnette, the New Markets and Ronnie Turso will appear live on special stages at the Southern California locations.

Calliope will advertise the promotion on pop and country radio stations and in the Los Angeles Times. The stores will distribute such items as T-shirts, balloons and posters to patrons.

New Waldorf Pact

LOS ANGELES—Interworld Music has signed singer/songwriter Marcia Waldorf, who has written songs for Helen Reddy. Waldorf was formerly an artist on Capricorn.

Bill Lowery To Be Feted In Atlanta

NASHVILLE—Bill Lowery—whose 25 years in the music business has put Atlanta on the entertainment map—will be saluted Thursday (17) in his hometown.

Music industry leaders from across the nation will journey to Atlanta's Civic Center for the Bill Lowery Silver Salute. They'll pay homage to the affable executive who has made major contributions to the Georgia and U.S. music industries.

A benefit concert will be staged, with proceeds going toward a scholarship program at Georgia State

Buddah Files Suit Over Atlantic Single

NEW YORK—Buddah Records is suing Atlantic records, among others, claiming copyright infringement on the single "Dance Dance Dance," by the group Chic.

"Dance Dance Dance" is currently in release on both labels, with Arista distributing the Buddah item. Both releases are identical, having been made from the same master, the suit claims.

The Atlantic release is on Billboard's Soul and Hot 100 charts listed this week on the latter chart at 58 with a star.

The suit, filed in U.S. District Court here, alleges that Buddah contracted with M.K. Productions of California, Kreimers Music (a division of M.K.), and Bernard Edwards and Nile Rodgers for an "undivided 35% interest" in certain musical compositions, including "Dance Dance Dance." Edwards and Rodgers

are described in the suit as the song's composers and members of Chic.

The court papers claim the Buddah deal was signed Aug. 29, 1977, giving Buddah "sole and exclusive right" to administer the aforesaid compositions.

Since that time, Buddah has passed through a distribution deal with RCA, engaged in independent

distribution for a while, and finally signed with Arista. "Dance Dance Dance," shipped via Arista a week before Atlantic's release, was the first release under the deal.

The suit charges Atlantic with "conspiring and inducing" the other defendants to breach their Buddah deal. An attorney for the group contends no deal existed between M.K. and Buddah, however.

Radio Passive Research Breaks Singles

• *Continued from page 3*

year. In its third week back on the chart it jumps to a starred 63.

Paul Lambert, national singles promotion director for MCA, reports that when radio began passive research on a widespread basis six months ago, many labels considered it "a nightmare."

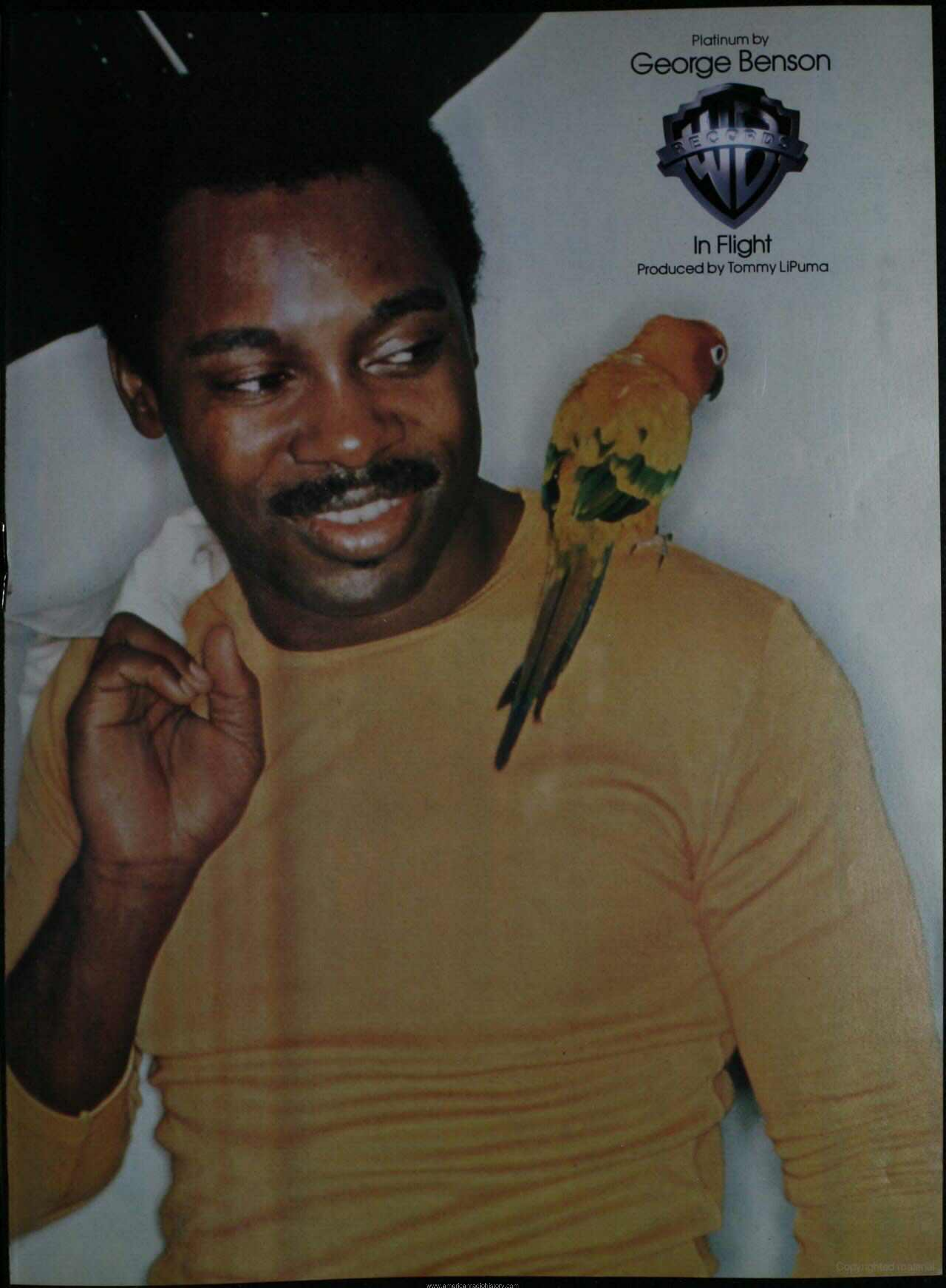
Before re-releasing Olivia's record, MCA commissioned the Scotti Bros., an independent promotion and artist development firm, which spent a month researching its appeal before concluding that it hadn't burned itself out in its first release.

Platinum by
George Benson

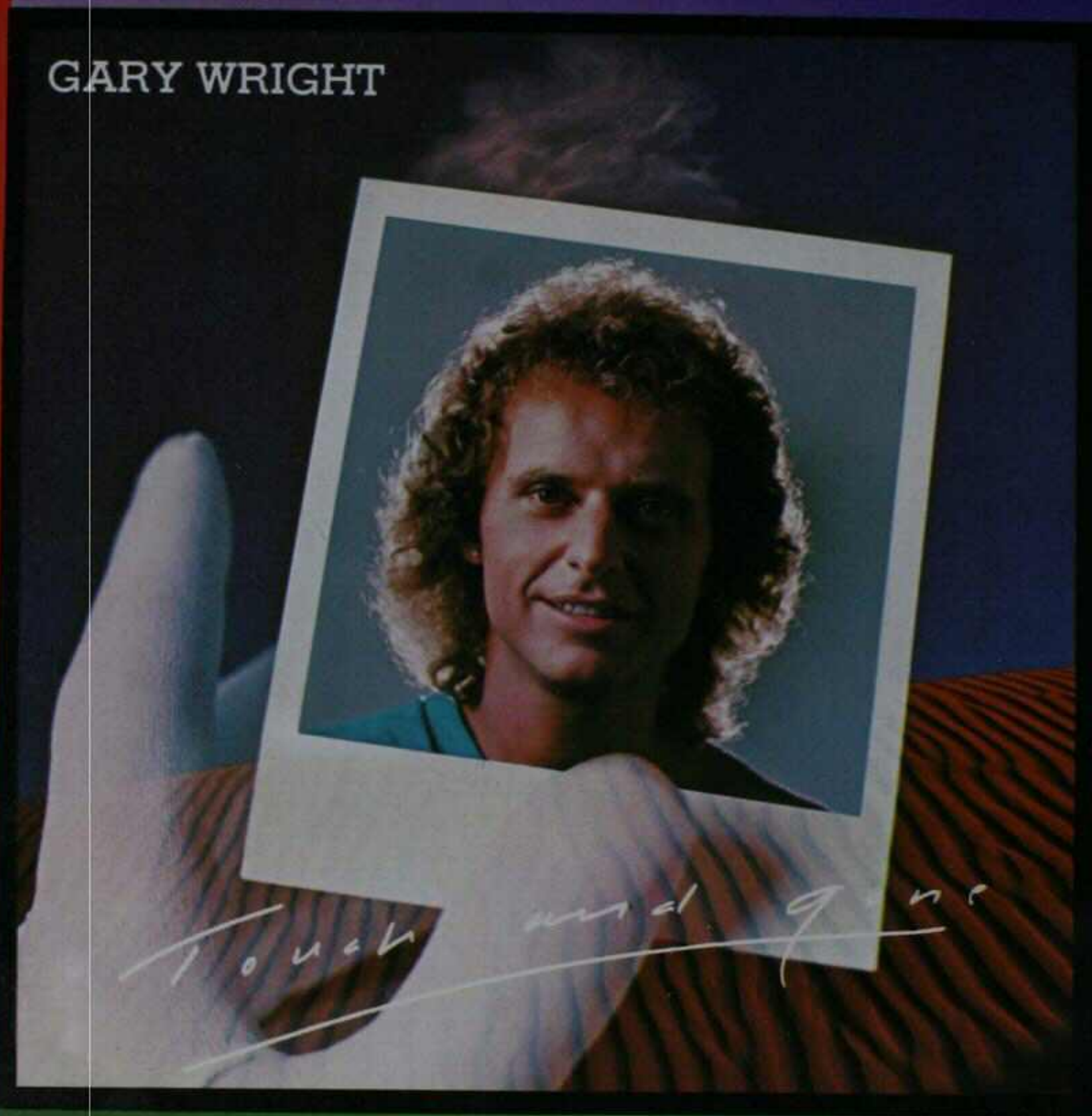


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